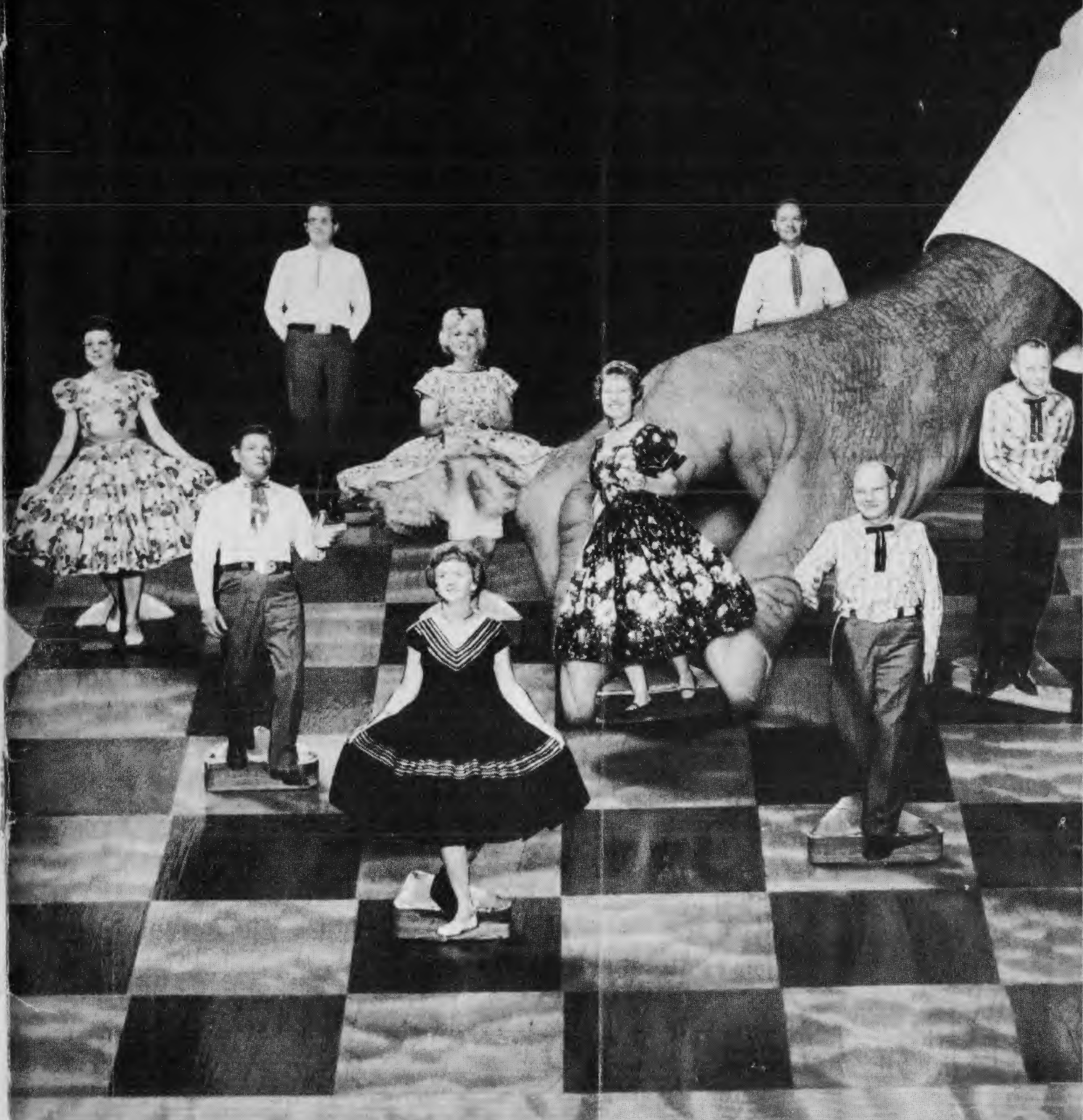


# Sets in Order

35¢

NOVEMBER  
1962

The Official Magazine of SQUARE DANCING





# FACES & NAMES

## That help to spell square dancing pleasure

Take the personality, experience and enthusiasm of any square dance leader, place him before the public and you have a wonderful square dance occasion. Take several of these individuals and combine their joint talents so that they complement each other and you have a square dancing experience second to none.

For sheer delight in dancing pleasure you could not possibly find a more wonderful combination than that now being readied for Winter Asilomar 1963. Composed of remarkable calling and teaching abilities from all parts of the United States, these leaders will provide you with one of the most enjoyable square dancing vacations you have ever experienced. By all means plan to be with us.

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**Bob and Nita Page**  
*Hayward, California*

As part of the weekend Asilomar Staff, Bob will add his superb brand of calling and teaching to that of other members of the staff. You'll always be able to count on him for a sterling performance.



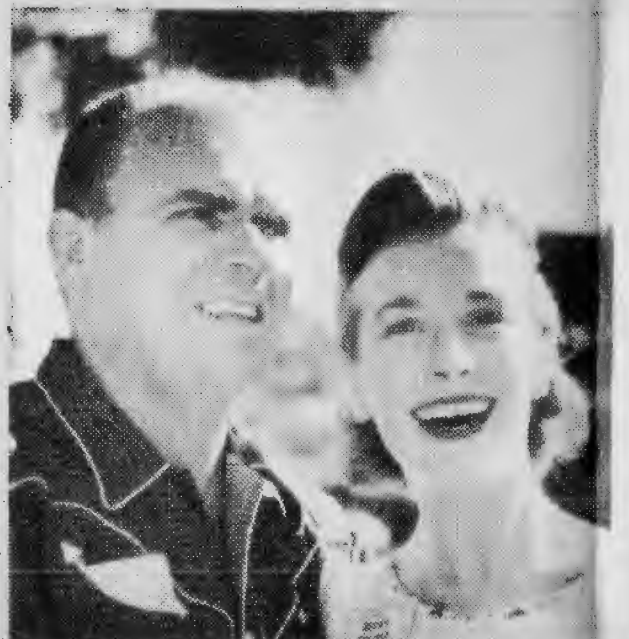
**Frank and Carolyn Hamilton**  
*Pasadena, California*

Returning to Asilomar again, this time as part of both Winter Staffulties, the Hamiltons add their excellent ability in round dancing instruction and assistance. You can always count on them for the tops in pleasure.



**Bob and Becky Osgood**  
*Beverly Hills, California*

Whatever might be required in the line of calling, MCing, or conducting workshops or after parties, you'll find this pair hard at work to insure your pleasure. They'll be on hand for both the week end and the regular week long sessions.



# Thanksgiving-1962

**T**HE ACT OF SAYING, "Thank You" is always a great and satisfying one and Thanksgiving is a wonderful time to exercise this privilege which blesses both giver and recipient. Square dancers all over the country have availed themselves of this opportunity this month and we present their expressions of gratitude.

Thanks to our caller and taw  
**Jerry and Helen Benoit**  
From Patty Squares  
So. Hadley Falls, Mass.

Thanks to our caller and his "taw"  
**Bud and Betty Bleau**  
From the Cross Trailers  
Ripley, West Virginia

Thanks for your Round Dance leadership  
**Art and Joan Bolster**  
**Len and Do Clarke and friends**  
Victoria, B.C., Canada

To our Instructor and Caller & his Wife  
**Bradley and Evelyn Braden**  
From the Montezuma Square  
& Oak Creek Hoedowners  
Sedona, Arizona

To our caller and his wife  
**Al and Mary Brundage**  
From the Greater Hartford  
Square Dance Club  
Hartford, Conn.

To our callers  
**Melvin Buckner, Warren Quotes,**  
**La Roice Turner**  
From the Gay Squares  
Flint, Michigan

To our past president and his wife  
**Jim and Jo Burns**  
From the Rare Squares  
Northeastern Penna.—Wayne County

To our Square & Round Dance Teachers  
**Cal and Marge Caltagirone**  
The Clothespin Gang  
Danville, Ill.

To our caller and his taw  
**Bill and Fran Chamberlin**  
From the Tiffany Teen Twirlers  
Springfield, Mass.

To our loyal and busy Coordinators  
**Russ and Masje Clark**  
From the Sisters of the Good Shepherd  
Springfield, Mass.

To our beloved adult advisors  
**Russ and Masje Clark**  
From the Royal Twirlers All-Girl Teens  
Springfield, Mass.

To our "budding" caller and his wife  
**"Red" and Bert Correll**  
From the Rare Squares  
Northeastern Penna.—Wayne County

To our Round and Square Dance leaders  
**Don and Jerrie Day**  
From the Roundaliers & Shirts and Skirts  
Traverse City, Mich.

To our president  
**Byron Dean**  
From the Goober Gamboleers  
Dothan, Alabama

To our caller and his wife  
**Gordon and Vernice Densmore**  
From the Foot 'n' Fiddle Club  
Mentor, Ohio

To our Employee-Relations Director  
**Mr. Everette J. Dietzer**  
From the Guide Lamp Square Dance Club  
Anderson, Indiana

To our instructor and caller and his wife  
**Bill and Betty Dodds**  
From the Sagebrush Stompers  
Square Dance Club  
Paradise Valley 22, Arizona

Thanks from all of us to you  
**Danny and Betty Downs**  
The Valley Belles and Beaux  
Grand Forks, North Dakota



Our wonderful retired caller and wife  
**Jerry and Marion Eaton**  
Paws and Taws  
Bremerton, Washington

To our remarkable caller and  
his gracious wife  
**Wright and Florence Finley**  
Roundaliers  
Ottawa, Illinois

Thanks to our caller and her husband  
**Dorothy and John Gandolfo**  
Swing Ding Dandies  
Sonora, California

To our caller and his wife  
**Ed and Mary Glover**  
From the Tumbleweeds  
Irwin, Pennsylvania

To our caller and his wife  
**Bob and Polly Grandpre**  
Sets in Orbit  
West Springfield, Mass.

To our advisor and his wife  
**Lois and Larry Griswold**  
From the Swinging Squares  
Utica, New York

To our caller and his wife  
**Ernie and Naomi Gross**  
From Guys and Dolls Square Dance Club  
Tecumseh, Nebraska

Sincere praise and admiration for  
**Don and Jeannie Hart**  
From Ann and Bill Kibildis  
East Hartford, Conn.

To our caller and his wife  
**Ken and Harriett Hartinger**  
From Juanita Pairs and Squares  
Kirkland, Washington

To our caller and his wife  
**Jerry and Joyce Hightower**  
From the 20-Mule Team Twirlers  
Boron, California

Thank you to our teacher-caller  
**Al and Martha Hixson**  
Dixie Squares  
Daytona Beach, Fla.

To the best caller and his taw  
**Al and Dottie Horn**  
From the Prairie Dusters  
Pueblo, Colorado

To our caller who has made us all  
better Square Dancers  
**Paul Hunt**  
From the Merry Mixers  
Little Neck, L.I., New York

To our president and his wife  
**Buzz and Dorothy Hutchison**  
From the Cowtown Squares  
Miles City, Montana

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From Marion and George Waudby  
Tucson, Arizona

For many hours of pleasant dancing  
**Charlie and Dottie Kides**  
From John and Dolores Kauffman  
Levittown, Pa.

Thanks to our club presidents  
**Jerry and Leah Kimmel**  
The 49ers Club  
Topeka, Kansas

To our caller and his taw  
**Max and Bernie Kreps**  
From the Playtimers  
Portland, Indiana

Appreciation to  
**Meredith and Ken Lampert**  
Springfield Hoedowners  
Springfield, Penna.

Our caller and his wife  
**Doc and Mattie Lou MacDougald**  
From the Latin Squares  
Hyattsville, Maryland

To our caller and his wife  
**Dale and Edna Manson**  
From the JABOS Square Dance Club  
Rockford, Illinois

A million thanks for all your patience  
**Mrs. Helen Matyas**  
From all your classes and clubs  
Kalamazoo, Mich.

In sincere appreciation to our  
caller and wife  
**Jim and Clara Mayo**  
From the Town Travelers  
Dracut, Mass.

Our club says, "Thanks to you both"  
**Jack and Alice Miller**  
From the Roane Promenaders  
Spencer, West Virginia

To our caller and his wife  
**Paul and Janie Moore**  
From Family Squares Club  
Columbus, Ohio

Thank you to our caller and his wife  
**Paul and Janie Moore**  
Ruffles and Shuffles Teen Club  
Columbus, Ohio

To our very own caller and his  
delightful wife  
**Clyde and Helen Morrison**  
LPO Squares  
Peru, Illinois

Thanks to our caller and his wife  
**Gil and Louise McAdams**  
From the Star Steppers  
Louisville, Kentucky

To our Founder/Caller and his wife  
**Glen and Esther Maynard**  
From the Sues and Ques  
Greenwood, Nova Scotia, Canada

To that grand old pioneer of  
square dancing  
**Bob Pattillo**  
Greater Atlanta Federation of  
Square Dancers  
Atlanta, Georgia

Thanks for many enjoyable evenings  
**Bob Powell**  
Richland Teens and Gun River Friends  
Plainwell, Michigan

To our dear friends, our callers  
**George and Marvel Regenwether**  
From the Timber Squares  
Maquoketa, Iowa

Our thanks to our caller and his wife  
**Stan and Velma Rice**  
From Adna Do Si Do  
Adna, Washington

For everything you've done, Thank you  
**Stu and Wynne Robertson**  
From Skyway Squares  
Burlington, Ontario, Canada

To our caller and taw  
**Freemon and Stella Sattelmaier**  
From Friendly Folks Square Dance Club  
San Antonio, Texas

To our caller and his wife  
**Doug and Donna Schultz**  
From "all of us"  
Central New York Area

Sincere appreciation to our caller  
**Doug and Donna Schultz**  
Pairs 'n' Squares  
Syracuse, N.Y.

To our faithful caller and his wife  
**Wood and Dona Selvidge**  
From Circle Eight Square Dance Club  
Ardmore, Oklahoma



To our caller and his wife  
**Bill and Anne Smith**  
From the Hicks and Chicks  
Sault Ste. Marie, Ontario, Canada

To our co-callers and pretty Betty  
**Bill Shymkus and Jim and Betty Smith**  
Valley Twirlers  
Aurora, Illinois

Appreciation to our caller and his wife  
**George and Betty Smith**  
From Pairs and Squares  
Hyattsville, Maryland

Thank you to our caller and his wife  
**Bob and Emilye Smrha**  
The 49ers Club  
Topeka, Kansas

To Rochester's first caller and his gal  
**Tink and Lucille Tinkler**  
From the Swingin' Eights  
Rochester, New York

To our caller and his wife  
**Tink and Lucille Tinkler**  
From the Country Twirlers  
Rochester, New York

Thanks to two wonderful people  
**M. P. "Van" and Lillian Vandever**  
Circle Eight Square Dance Club  
McAllen, Texas

Many thanks to our caller and taw  
**Art and Mary Weisensel**  
From the Westport Squares  
Waunakee, Wisconsin

To our leader and his wife  
**Jim and Louise West**  
From the West Whirlers  
South Hempstead, N.Y.

To our teacher and caller  
**Bob and Mildred Wink**  
From the Prominaders  
Victoria, Texas

To a grand pair of dancers  
**Bob and Lottie Workman**  
From the Sutter Beauts  
Yuba City, California

# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Sets in Order published monthly at Los Angeles, California for September 24, 1962. (1) The name and address of the publisher, editor, and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: Sets in Order, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include in cases where stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (5) The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 18,232. (Signed) Jay Orem, Business Manager. Sworn to and subscribed before me this 24th day of September, 1962. (Signed) Dorothy C. Barkell (Seal) (My commission expires March 3, 1966.)



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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Just when I thought I had ordered enough binders from you I found that your binders are just the size for Ralph Page's Northern Junket, so send me three more, please.

Bart Haigh  
E. Norwich, L.I., N.Y.

Dear Editor:

... We like your magazine and agree with a lot of the articles. We also believe that if more dancers as well as callers received Sets in Order and read about what square dancing really is and what square dancers should be it would be of great benefit to the square dance picture in general.

Bob Baker  
Selma, Calif.

Dear Editor:

Any caller should be proud and flattered to have been picked as Caller of the Month by Sets in Order. I am certainly no exception. Thank you for the honor.

Lill and I were surprised at the accuracy of your article, for apparently your staff put the material together themselves. I trust you appreciate what a good staff you have!

We have always considered Sets in Order the leading Square Dance publication. While we may occasionally find an article we do not entirely agree with, still the overall ideas of your magazine are good and its policies are a guiding light for so many. Without a doubt SIO is the greatest influence for the good of Square Dancing today.

Harold Bausch  
Leigh, Nebr.

Dear Editor:

We had a wonderful time at Asilomar in July and met a lot of old friends. Of course, we made a lot of new ones, too, and are already making plans to go again next year, if  
(Please turn to Page 46)



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1962 Caller's Roster	\$1.00
Training Manual	\$3.00
Caller's Guide	\$3.00
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# Square Dance Date Book

- Nov. 2-4—12th Ann. Fiesta de la Quadrilla  
Balboa Park, San Diego, Calif.  
Nov. 3—8th Ann. No. Dist. Ill. Callers' Assn.  
Fest. YMCA, Aurora, Ill.  
Nov. 10—2nd Ann. Rocket City Round Up  
Huntsville, Ala.  
Nov. 16—Guest Caller Dance  
Larry Bell Audit., Marietta, Ga.  
Nov. 18—Callers' Series Dance  
Riverview Park, Omaha, Nebr.  
Nov. 10—Country Cousins 10th Anniv. Dance  
Flint, Michigan  
Nov. 23-24—Michigan State S/D Convention  
Cobo Hall, Detroit, Mich.  
Nov. 24—N. Carolina State Federation Fest.  
Nat'l. Guard Armory, Fayetteville, N.C.  
Nov. 24—Wee Bee 2nd Annual Autumn Whirl  
Timonium H.S., Timonium, Md.  
Nov. 24—San Antonio S/D Assn. Guest Caller  
Dance, San Antonio, Texas  
Nov. 30-Dec. 1—3rd Annual Festival  
Blythe, California  
Dec. 1—Jackson S/D Council Dance  
Jackson, Miss.  
Dec. 2—Guest Caller Dance  
Ranchland, Camp Hill, Pa.  
Dec. 9—Calico Squares Guest Caller Dance  
Woodmoor School, Baltimore, Md.  
Dec. 10—Circle Eight Guest Caller Dance  
Mackay School, Tenafly, N.J.

## COMING SOON

All of the dances — squares and rounds —  
including the breaks, drills, singing calls and  
experimental material, to be found in this year's  
issues of Sets in Order, are at the present being  
bound into a special collection. All of this will  
be represented in Sets in Order Yearbook num-  
ber seven—available next month.

## ON THE COVER

Square dancing has been likened by some to a  
huge game of chess, with the dancers reacting  
in turn to the calculated moves of the caller. Our  
photographer, Joe Fadler, has captured the "chess  
men" in a fantasy of motion, superimposed on a  
giant chess board as the hand of the caller deftly  
maneuvers them from one position to the next.





"ANYTIME"

"ANYTIME"

"ANYTIME"

Most any time is the right time to dance "ANYTIME," and every time you dance "ANYTIME" you're sure to have a GOOD time. Learning to dance "ANYTIME" takes practically no time at all, after which you can enjoy doing it time after time. BLACKIE & DOTTIE HEATWOLE of Virginia had a little time on their hands and they whomped up a real dinger of a little two-step to this all-time favorite tune.



"WABASH  
MOON"

Using the incomparable music of the Memo Bernabei Band, STAN & BETTY ANDREWS of Kansas City recently composed a new waltz that is virtually a POEM of motion and beauty. Lovers of good waltzing everywhere will recognize in this dance everything they could expect from skilled choreography and lovely music.



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and all of the miscellaneous. etc's.

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462 N. Robertson Blvd.  
Los Angeles 48, Calif.





# AS I SEE IT

bob osgood

November 1962

**W**HAT WERE YOU doing back in 1948? If you were square dancing you'll remember, with increasing nostalgia, the significance of that year and of the many changes that have taken place in the activity since that time.

If you were square dancing in 1948 you'll remember that square dance dresses were made mostly of cotton and hung straight down to touch the floor as you danced.

For the male square dancer the clothing picture was an even greater sensation. For years prior to this time, men had worn their everyday attire for what square dancing they did. Now, suddenly, the men began to dress in fancy, fringed shirts, western pants and boots — the way they felt a square-dancing cowboy would dress.

Square dancers, circa 1948, will recall that it was next to impossible to dance in one area if they'd been trained to dance in another. Styles of calling and dancing differed so much that often a call meaning one thing in one area would have an entirely different interpretation in another. And the little flourishes and furbelows invented by the dancers were often more significant than the called patterns themselves.

In 1948 the idea of square dance classes was still a novelty. Where classes had sprung up a person could learn in six easy lessons all that there was to know about square dancing. *Allemande thar* and *all around your left hand lady* were revolutionary innovations breaking into the traditional form of square dancing. *Cruising Down the River*, *Goodnight Irene* and *Sentimental Journey* were contending with the *Varsouvianna*, *Black Hawk Waltz* and the *Veleta* for round dance recognition on the evening's program.

If you were square dancing fourteen years

ago — in 1948 — you'll remember, along with us, that a great fad was about to be loosed onto the American public. Newspapers, television and the movies were all to do their part in bringing the color and music of square dancing into the public eye.

For several years prior to this time Dr. Lloyd Shaw had been taking his Cheyenne Mountain Dancers from the East Coast to the West, twice each year, to introduce this *new form* of American Square Dancing to college, high school and community audiences. In the summers, hundreds of leaders from different parts of the country had beaten a path to Shaw's schoolhouse in Colorado Springs for a week of intensive training.

Herb Greggerson, of Texas, had thrilled audiences at the New York's World Fair with demonstrations of true western-style dancing. In half a dozen metropolitan areas small mimeographed and home-printed dance publications began to appear, some carrying the words of square dancing to as many as several hundred individuals in any given month.

Southern California, among the first of the areas to be bitten by the *new* square dance bug, was typical of a dozen other centers where square dancing was just beginning to stand on its own feet. And, it was just at this time that the callers and dancers in our area decided to sponsor an appearance of the Cheyenne Mountain Dancers in Southern California.

During the year just previous to this, having read the various square dance news-letters; having dropped in on callers and dancers in many parts of the country, and having visited with the Shaws, with Herb Greggerson and others; it became apparent to me that square dancing needed a publication all its own. Something, it was felt, was required to tie together this great gangling giant — spreading across the United States and Canada. Something was needed to tell the dancers in one area just what was happening in other regions



and to pass on encouragement, ideas and suggestions that had proved successful in the spots where square dancing had found a firm footing.

This challenge of publishing a square dance magazine, designed to show a positive, progressive and stimulating picture of American Square Dancing, was indeed an inviting one.

At the time, I was Public Relations Director for a soft drink company by day; an enthusiastic square dancer and caller by night. My background in journalism included work on the subject in college, extra-curricular editing of several Navy publications during the war, and the side responsibility of supervising the company's publication each month. Here, it appeared, was my opportunity to combine a hobby (square dancing) with my vocation (journalism). And so it was that the first *Sets in Order* was issued in November 1948 simultaneously with the appearance in Hollywood of "Pappy" Shaw and the Cheyenne Mountain Dancers.

How that first issue slowly gathered itself together and materialized into an honest-to-goodness 32-page, two-color reality is something I'll never forget. Square dancers rolled up their sleeves and pitched in to help with the advertising. Stories, mostly from in and around the immediate area, were written and re-written on borrowed typewriters. Dozens of volunteers showed up to help circulate the 5,000 magazines that represented the premier printing.

From that first edition, until the current issue, some 14 years later, the underlying format and tone of *Sets in Order* have changed

but little. Naturally, it has grown. The average number of pages that first year was 33½ compared to an average page count of 78 in 1962. However, the same determination and dedication that readied the first edition for the printer still stands behind our editorial policies each month. You may have observed some of them.

*Sets in Order* is dedicated to the things that are *good* in this hobby of ours. Our sounding board is made up of square dance public opinion expressed to us personally in visits across the country and in our daily mail.

We've been described as taking a middle-of-the-road policy with *Sets in Order*, but let's face it — *square dancing means different things to different people*. Because we feel that it is our duty to report the news — not to try to make it — we have kept our eye on the *entire* square dance picture without attempting to go overboard for any one segment. From the simplest instructions for the newer dancers to the more complicated squares and experimental movements, *Sets in Order's* staff of writers and reporters has tried to create a clear picture of this recreation, *as it really is*.

There is no room for feuds or personal arguments within the pages of *Sets in Order*. While presenting a positive picture we have taken a strong stand against cliques as an undesirable element in the activity and have openly opposed competition, drinking at square dances and anything else that would in any way detract from the wholesome atmosphere.

In advertising, as in editorial policy, we set our standards high. Every advertisement in *Sets in Order* is tied-in somehow with the square dance scene and, today, as the number of advertisers gets larger, so, in proportion,

## HEY! Meet the S.I.O. Family

 <p><b>JAY OREM</b> Bus. Mgr.</p>	 <p><b>BECKY OSGOOD</b> Walkthru</p>	 <p><b>MARVIN FRANZEN</b> Advertising</p>	 <p><b>JOY CRAMLET</b> Bus. Secretary</p>	 <p><b>FRANK GRUNDEEN</b> Art/Cartoons</p>	
 <p><b>TIE BARKELL</b> Girl Friday</p>	 <p><b>MERL OLDS</b> Records</p>	 <p><b>HALENA BUTLER</b> Bookkeeping</p>	 <p><b>TERRY GOLDEN</b> Americana</p>	 <p><b>JUNE BERLIN</b> Workshop</p>	

*Sets in Order* logo repeated across the bottom of the page.



does the size of the magazine increase. Today, advertising pays for a great portion of the publication costs and yet the number of editorial pages in any given issue will always far outnumber those set aside for advertising. In this issue, for instance, of the 80-page total, 31½ pages are reserved for advertising.

In attempting to be of assistance to *everyone*, we've had to realize that circumstances have been different in each community's development. In the larger cities, groups of callers may be able to get together to compare notes. Healthy square dance clubs may exchange ideas and dancers have an opportunity to dance to more than one caller. In smaller and more remote areas, however, there are often no caller's associations and sometimes no callers. In addition, there are no groups of experienced dancers, dancer associations or other aids available to guide the local activity through its infancy stages. To enthusiasts in both of these situations, and in the stages in between, *Sets in Order* has attempted to carry the news of what is going on in the rest of the square dancing world.

It is from folks in all of these areas that *Sets in Order* has received such words of confidence as: "Without *Sets in Order*, our Bible of square dancing, we would have been unable to reach the point of development in the activity where we find ourselves today." And, "To us, *Sets in Order* has brought the word of square dancing when we needed it the most. To us it is, indeed, the official magazine of this activity." For all of this, we must admit, we are quite proud.

The greatest vote of confidence in the work we are doing is expressed in the continuous

stream of renewal subscriptions received each month. Circulation is, without a doubt, the prime factor in the continuation of a publication such as ours and your help with the subscriptions, both in continuing your own and inviting others to subscribe, is doing much to insure our continued presence in the square dance scene.

Just who are the people who contribute to the articles and illustrations in each issue? In a large part the writers are the square dancers scattered throughout the world who, each month, send their stories in to us so that we in turn may publish them in such features as *'Round the Outside Ring*, *Square Dancer's Walkthru*, and *The Workshop*.

On our regular staff are twenty workers, some who have been with us since the early issues of the magazine. *All of these people are active square dancers*. Many are now, or have been, club or association officers. Some are callers, three are round dance teachers and all are dedicated to their hobby. That they should be actively engaged in square dancing has always seemed important to me — just as it has always seemed necessary for me, in order to edit such a magazine, to be active with a home club-calling and class-teaching program.

So that you may meet these people, I've placed them all in the display below, each on a cover of *Sets in Order* — just where I feel they belong.

Within this wonderful *family* are represented the many faces and facets in the world of square dancing. To all of them, and to all of you, on our Fourteenth Anniversary and in this month of Thanksgiving, I'd like to extend a sincere and a very warm *Thank You!*





# BUSINESSMAN with a MICROPHONE



By R. T. Onffroy, Boise, Idaho

**A** CALLER is a business man with a microphone. The moment he decides to call square dances for pay he is in business. What's more, this business is an extremely competitive business. It is competitive with other forms of recreation and the competition is fierce. It includes television, bowling, outdoor movies, skiing, hunting, fishing, and night-clubbing. In fact, any diversion which keeps people away from square dancing is competition.

It seems foolish that some callers place themselves in competition with the caller down the street for the few dancers available. Rather, all callers should direct their efforts toward making square dancing more attractive to people who are not now dancing. Square dancing should be alive, vibrant and so compellingly attractive that people wait in line to get in.

Square dancing is one form of recreation with no outside money behind it. Other forms of recreation offer expensive facilities for use by the participants. Take bowling for instance.

These people have cleaned up their alleys so the whole family can enjoy the sport. They have installed automatic pin setters, better lighting, snack bars, *free* nursery, and *free* lessons. All this represents a large investment. Examine most of the other forms of recreation which attract people from their homes and you will find a large investment in equipment.

Compare this with the small investment of three or four hundred dollars of a local caller. Of course, the caller has the hall which he rents as part of his "plant," but there is nothing exciting about a hall per se.

The point we are trying to make is this. The only things we have, to attract people, (over and above the natural appeal of the activity itself) is the personality of the caller and the way he presents his evenings of fun. Notice that we said evenings of fun. This brings up another point. Square dancing for the local caller is *repeat business*. To be successful a caller must attract the same dancers week after week. They must be willing to buy more and

**Editor's Note:** For more years than he probably remembers, Roland Onffroy has been up to his neck in square dancing activities. His home base of Boise, Idaho has benefited from his enthusiasm and experience over the years, and we're delighted to call upon his knowledge and understanding of the square dancing picture to present this item about callers. It's designed to be of interest to all who enjoy square dancing.



more of his product (fun). When they stop buying, the caller is through. If the attendance continues to decline the caller must take steps to remedy the situation.

### **Sell, Sell, Sell, Sell**

Square dancing needs a continuing sales program to keep attendance up, and, of course, our chief salesman is the caller. There are many gimmicks to keep dancers interested and coming and these must be analyzed and attractively presented. To name a few, the appeal for self-improvement (the workshop), the desire for good eating (the pot-luck supper), the quest for zany fun (after parties), the appeal to curiosity (the mystery trip). These gimmicks are part of the successful caller's sales promotion. They keep people on their toes and interested. It is the duty of our business man-caller to know and use these devices attractively.

The main attraction of square dancing is people experiencing a grand sense of accomplishment. They applaud wildly when they finish a dance which they have done well. At the same time they look forward eagerly to more of the same.

To present this top grade entertainment we believe that callers should be thoroughly trained. In our area we encourage new callers to attend callers' classes. We have provided a first class sound system which these new callers may borrow. Hobby callers' sessions are held regularly and veteran callers are very generous with their help and advice for new callers. Over the country many new callers start without help. Very few make the grade. The others dabble through a few classes and experience a couple of failing clubs and then give up. This type of business operation gives square dancing a bad reputation. People walk away saying "I couldn't seem to get it." Certainly, no business organization would present its product in that manner.

On the other hand, let's see what a callers' class can do for our new caller. First, we learn the basic principles of calling. We minutely examine clarity, command, timing, rhythm, judgment and enthusiasm. We study music, the various keys and rhythms, voice range and the makeup of simple chords. We study sound systems. We find out what makes up a good sound system. We learn how each control works and how to use it. We learn about cartridges,

pick-up arms, turntables, amplifiers, speakers and how to wire them together. We examine acoustical problems in halls and gymnasiums and how to overcome them.

A major portion of our time in callers' class is spent in practice calling. We work mostly on patter calls. We stress the study of the various configurations, how to get into them and out of them and how to make dances flow. We allow no blind memorizing. The caller must know at all times where his dancers are and how to proceed to get them home. We stress smooth presentation with no frills.



The new caller will learn how to handle his first beginner class and how to do a one-night stand. He will learn the duties of an MC along with program planning. He will be taught how to teach basic waltz and two-step because very early in his career he will be faced with teaching round dancing.

The techniques of properly presenting a call should be learned before the caller appears in public. The place to practice is in callers' school or at home. It is not fair to your dancers (who have paid money) for you to use them to practice on. This is very poor business, and it is not presenting square dancing at its very best. Even in work-shopping, we insist that the caller know thoroughly what he is doing.

As you can see, it takes a real effort to be a caller. We believe this effort is necessary. Without proper preparation you, as a caller, are not giving full measure to your customers.

One final word. Many callers will say "well, I only call for a hobby." To this I say "if you accept money for calling you are in business and you must follow good business principles. If you are calling for a hobby, please take your hobby very seriously." Good dancers (our beloved customers) take months to train and we hate to lose them.





## GOOD NIGHT IRENE

I asked your mother for you;  
She told me you were too young.  
I wish to the Lord I'd never seen your face;  
I'm sorry that you ever was born.

*Chorus:*

Irene, Good Night,  
Irene, Good Night.  
Good night, Irene, Good night Irene,  
I'll kiss you in my dreams.

Sometimes I live in the country;  
Some times I live in town.  
Sometimes I gets a great notion,  
To jump into the river and drown.

*Chorus.*

I love Irene, God knows I do,  
Love her 'till the sea runs dry;  
And if Irene turns her back on me,  
I'm gonna lay right down and die.\*

*Chorus.*

\*Leadbelly used to sing this last line, "I'm gonna take morphine and die."

circuit for the University of Minnesota, back in 1952, I ran across a teacher who told me that when he was a boy he remembered his grandfather, then about seventy-five, singing the song in their little farming community of Braham, Minnesota, about 60 miles north of Minneapolis, but the old man apparently gave the

(Please turn to Page 48)

I asked your mother for you; She told me you  
were too young. I wish to the Lord I'd never seen your  
face, I'm sorry that you ever was born. *Chorus:* Irene, Good  
night; Irene, Good Night; Good Night Irene, Good  
Night Irene, I kiss you in my dreams



# THE DANCER'S *Sets in Order* WALKTHRU

## THEMES FOR NOVEMBER

**I**F MOTHER NATURE is the gal who shakes her wand and causes winter to slither in on wet and frozen feet and then declares one day that "this is Spring" with verdant green abounding and just as quickly sees that summer's hot breath is on us all, there must be a Father Fall somewhere responsible for the robust browns and reds that surround the landscape in November. The hearty air, the brilliant cleanness of the sky, the rugged "on the go" feeling must surely be masculine in origin.

How well Thanksgiving fits with this scheme. The Pilgrim theme of strength and courage, the blend of autumn hues, our old friend Tom Turkey, regal with nobility, all rightfully belong to November.

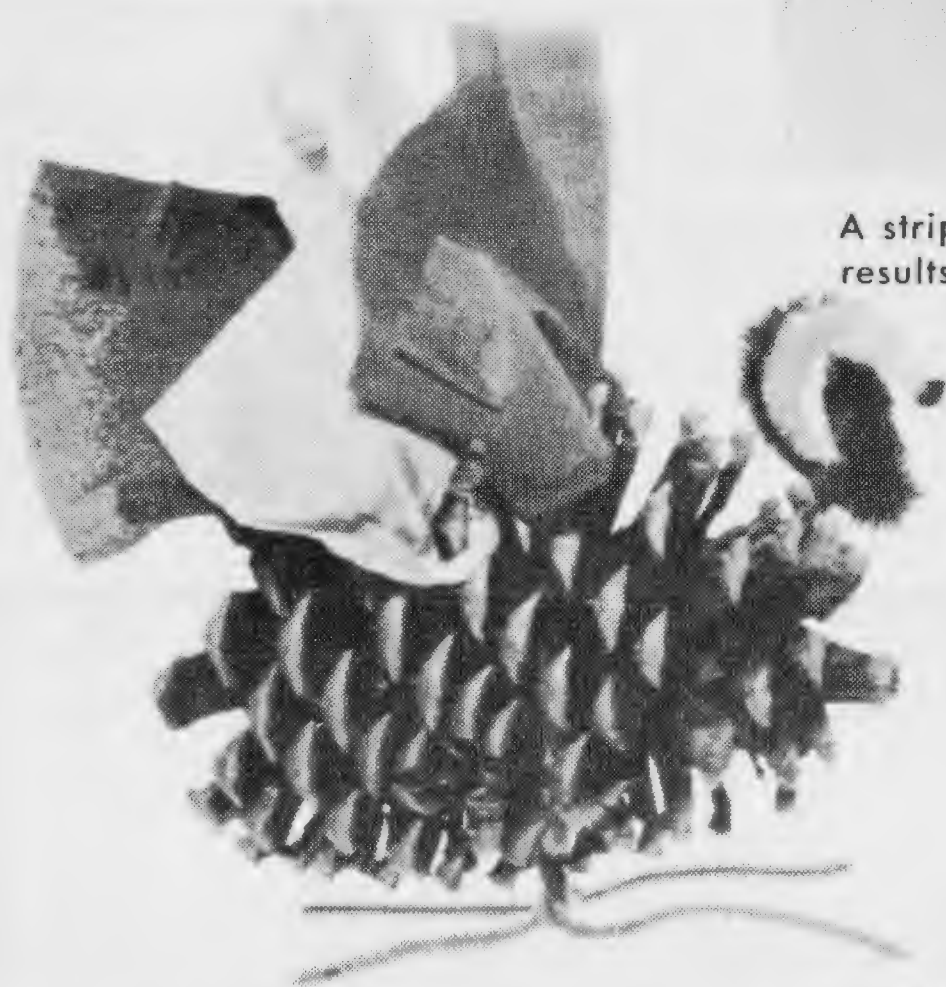
Let's honor Tom a bit this month before we do him in. Our thanks to Brownie Troop #87 of Inglewood, California, for their decoration idea.

Our gobbler may not be the best eating

variety but for good looks he's in the prime of life. Start by choosing as many plump, deep brown pine cones in good condition as you wish to have finished turkeys.

Next take strips of brown pipe cleaners and shape them to resemble the three-pronged toes of the bird. These are then twisted about one side of the cone and will hold firmly enough to support the pine cone. Then form the turkey's head from a short piece of chenille, available in red, orange and yellow colors, and attach it at the narrow end of the cone. The tail is made from narrow bands of colored crepe paper, stretched into scallops and tucked into the wide end of the pine cone on the top side. The finished bird is an honorable creature indeed.

Several of these turkeys might be the featured decoration on a refreshment table, strutting down wide stripes of autumn colored crepe paper. And as they are fun and easy to construct you might find the younger generation quite willing to lend a hand one evening to help make them.



Meet the finished Tom Turkey himself (above).

A strip of colored crepe paper (above) results in fancy tail feathers (below).



Chenille, which can be purchased, forms the turkey's head.



Pipe cleaners (below) make the fanciest turkey feet.





NOW THERE'S A QUESTION

Almost without fail every time a square dance convention, festival or institute is held which offers a panel on the problems of square dance clubs or caller-dancer relations, this question is bound to raise its head: "How do you deal with cliques?" In a manner of speaking that's almost like asking, "What about the Democrats and Republicans?" In other words, there just is no pat answer.

Ideas and suggestions have been made, good ones, ones that will work in one instance and yet fail in another because no two situations are ever identical. But like all weeds in a garden, you have to keep trying to eliminate them and you'll just have to try one remedy after another until you find the one that answers your particular needs.

So here for your collection are a few more thoughts about cliques.

Are you concerned about one or two or even four couples who always square-up together, who have no intention of mixing with other club members or even with the guests? One solution suggested at a recent panel meeting (and we're just quoting) was — *forget them*. Why worry about them? They're not big enough to disrupt the club activities; they're not important enough to cause club members

any concern and the only thing they're really missing is the fun the rest of the club is having — and that's their loss.

What do you do about the folks who do the rounds between squares and therefore are always on the floor squared-up before the non-round dancers have a chance to get to their feet? Of course you can always hope to encourage everyone to participate in the rounds, but if this doesn't work you might try an old standby of the Rinky Dinks Square Dance Club of Los Angeles. After each round and before squares can be formed the caller yells, "Hit the wall!" This means just that. All dancers, those on the floor as well as those sitting out, have to move to the sidelines and touch the wall before forming into squares. At least this gives everyone a fighting chance.

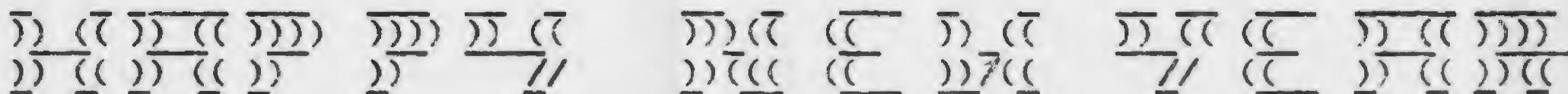
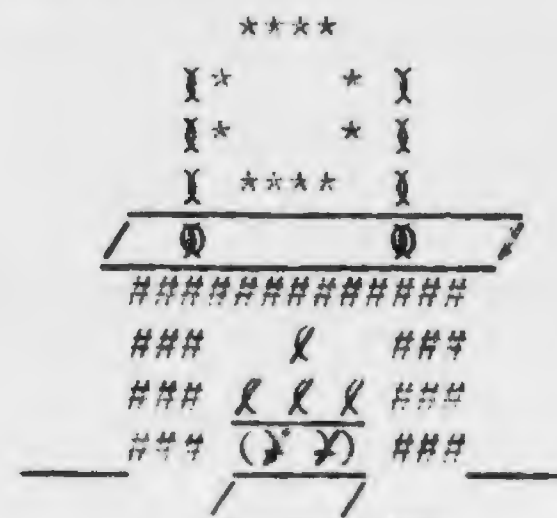
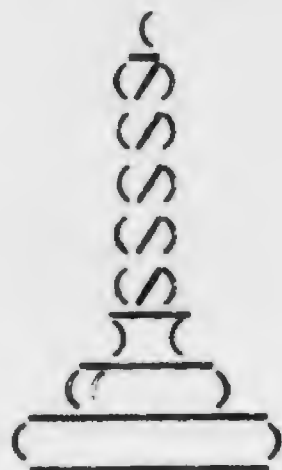
And then, unfortunately, there sometimes evolves an almost even break down the center of a club, with the greens on one side and the blues on the other. Sometimes the only answer to a situation like this is a blunt, honest approach. Perhaps a closed dance could be held sometime and during the evening one of the neutral club officers might point out just what attitude the club is presenting to the guests who attend the club dances. A cliquish atmosphere is always felt and no group, if faced squarely with the situation, desires to be tagged with an unfavorable reputation. Take the bull by the horns and maybe you can throw it.

# NOEL BY TYPEWRITER

Some time ago the pages of *Sets in Order* presented the idea of decorating dance programs, invitations, etc., by means of drawings done on the typewriter. With Christmas com-

ing up before we know it, this same idea may be applied to that happy season.

With our thanks to the Yorkton Zone Square Dance Assn. and their bulletin, we present here some typewriter drawings which might not only decorate club programs but could be used and augmented for interesting and unusual personal Christmas cards.





## WELL EARNED RECOGNITION

We all know many individuals in this activity who are tireless in their efforts to help square dancing and square dancers alike. Oft times these people are never publicly recognized although their friends and club and association compatriots are well aware of their deeds.

Down in the southern part of the United States the square dancers who participate in the Annual Cenla Square Dance Festival decided a while back to present annual awards to the caller and the couple who during the previous year had contributed the most to square dancing in their area and who also represented the true square dancing tradition.

The recommendations are made by participating clubs in Texas, Arkansas, Mississippi

## The WALKTHRU

and Louisiana and the recipients are totally unaware that they will be the individuals receiving the trophies until the presentations are made. These awards, which are in the form of a trophy with a square dancing couple atop a tall wooden base, are appropriately enough called: *Docey Awards*.

These presentations have become a highlight of this annual square dance festival and they focus attention on the interest, participation, good fellowship, hard work and high sense of fun and values which these various individuals have contributed to square dancing in their own locale. Suitable recognition, such as this, is always genuinely appreciated and the square dance harvest indeed may be richer for it.

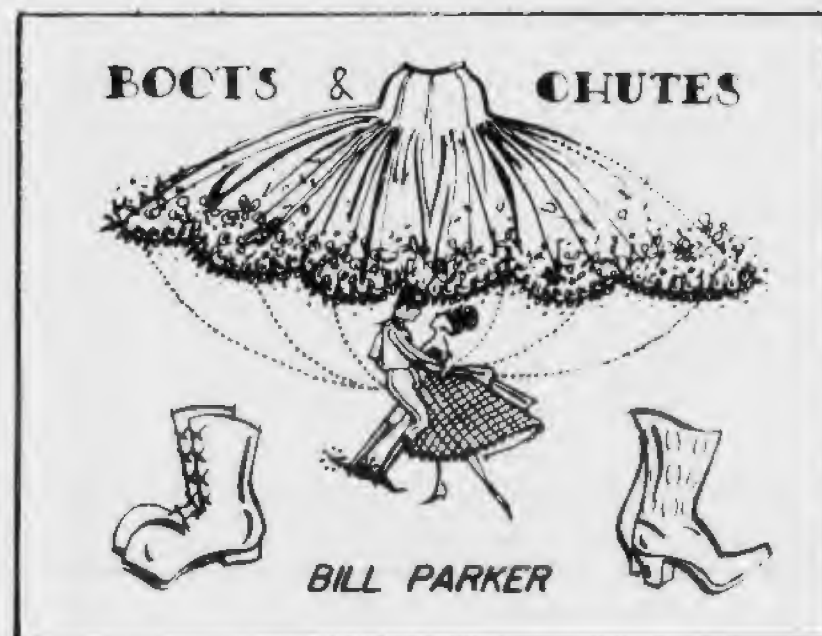
### BADGES OF THE MONTH



It is always interesting to discover two square dance clubs who select a similar idea for a club name and badge and yet end up with two entirely different results. Just goes to show that originality and ideas are limitless.

Our theme for November badges is "parachutes." What would you do with this suggestion if it were presented to your square dance group?

Orange, Massachusetts, is noted as the sport parachute center of the eastern United States with the 1962 World Parachuting Championship contest being held in this location. With this fact in mind, a local square dance club there selected the name of Jumptown Twirlers and designed this appropriate badge.



Down south a bit, another group was intrigued with parachutes although for an entirely different reason. Fort Campbell, Kentucky, is the home of the 101st Airborne Division and a brand new square dance club held a contest among its members to name the group and design a badge. The winner was offered a month's free dues and his ingenious results are seen in the badge of the Boots & Chutes Club.

Perhaps clubs such as this pair may one day develop a desire to correspond with each other and become sister groups (or sister-chutes in this case). Certainly the similarities, even tho' a bit wide in this instance, should help cement square dance friendships even closer.



# The WALKTHRU

## STATIONS FOR DANCING INFORMATION

How many square dancers know that Standard Oil Company maintains an, "As You Travel — Ask Us" service? Thru this medium their stations maintain a list of goings-on in their immediate vicinity and the list *can* contain up-to-the-minute square dance information. Classes as well as dances may be listed. The service covers the 15 Central States and American Oil Company will perform the same service in other states where it has stations.

This could be an answer to the square dance traveler who is continually frustrated by having a free evening and an urge to square dance in a strange town and doesn't have one telephone number to call. Since service stations are open well beyond the usual business hours, as a rule, it is much more convenient to contact them than the Chambers of Commerce, recreation offices and the like.

Associations might do well to look into this type of information dispensing service and appoint one member to supply the correct information to the stations. Our thanks to Grace Taft of Minneapolis for this tip-off.

## SQUARE DANCE PARTY FUN

### CLAPPING CONTEST

I may get my uppers and my lowers mixed up a bit in trying to explain how this stunt works, but please don't let me discourage you from trying it. It's lots of fun and it's far less difficult to do and explain in person than it is on paper.

Let's start with the simplest denominator: two people. Have them face each other. On Count No. 1 each person will clap his own hands in front of him. On Count No. 2 each person will clap both hands of his opposite across from him. On Count No. 3 each person will clap his own hands together in front of him again and on Count No. 4 each person will clap his own hands behind his own back.

This is the routine and must be done in a rhythmic pattern — 1, 2, 3, 4. Count it out loud for them so they'll stay on beat.

Now take four couples and have them face their partners in two straight lines. Work the same routine with them until they feel comfortable. It will only take a moment or two.

Next have the first couple continue as they have learned the clapping routine but have the second couple wait on Count No. 1 and start the identical routine on Count No. 2. In other words on Count No. 2 they will clap their hands in front of them, on Count No. 3 they will clap their opposite's hands across from them, on Count No. 4 they will clap their own hands in front of them and on the second call of Count No. 1 they will clap their own hands behind their own backs.

The third couple will wait two counts and start the routine on Count No. 3 and the fourth

couple will wait three counts and begin the original routine on Count No. 4.

As soon as the rhythm procedure is working smoothly, and again it should only take a few moments, have the same four couples form a square, then have the four ladies grand chain so that original partners are diagonally across from each other. Now, do the same routine that you practiced in a line. Remember couple number one begins on Count No. 1, (leaning slightly into the center when clapping hands with partner but leaning out the rest of the time to make room for the others), couple two waits one count and so on. The trick is to keep the rhythm up so that one couple is always clapping their opposite's hands in the center of the circle — but only *one* couple at a time.

If you find you've chosen eight expert individuals, begin to pick up the rhythm a bit as you count out loud, 1, 2, 3, 4.

Good luck. I'll unglue my gums now.





# CHARM AS IT APPLIES TO SQUARE DANCING

PART TWO  
by Helen Orem

Last month we gave you an analysis and some definitions on the vast subject of charm in square dance ladies. This month we continue on the good grooming phase and show you some practical ways to add to your charm. — Editor.

**C**HARM may seem elusive but it is attainable. At any rate, it is a worthwhile goal and we will here examine some facets of the outer radiance of charm.

One is the voice. It can express pleasantness and well-being. It can make the difference between a respected, listened-to club officer or caller and one who is never really "heard."

Listen to yourself while you are talking. Do you think you have a voice which is well-modulated, pleasantly pitched, can be easily heard? Do you have to fumble for words?

Correct breathing keeps the voice young and attractive. Try practicing deep breathing. Breathe in deeply; exhale slowly, consciously.

Practice voice tone, wherein resonance is the natural music. Exaggerate m, n, ng, and vowels in moon, noon, ring, sing, ah, a, e, i, o, oo, m-ah, m-ay, m-e, m-i, etc.

Strive for a medium pitch, neither so high it is shrill nor so low it is masculine. It will vary with volume, expression or emphasis. Make an effort for voice control.

Project your voice. Think of pushing it out so that you will enunciate clearly.

Improved articulation will come with flexibility of tongue, lips and jaw. Try this: drop your jaw; say, "ah." Now, purse your lips and say, "oo." Now alternate these two and practice until it feels loose and easy.

Practice saying the following words, emphasizing the final consonants: *bed, bet, bark; dead, debt, dark; led, let, lark; riding, writing; wading, waiting.*

If you thought "Peter Piper" was fun, have a go at the following as enunciation practice.

*Old oily Ollie oils old oily autos.*

*A lovely lily lying along a lovely lane.*

*Frank threw funny Fred three free throws.*

*Chop shops stock chops.*

*The sea ceaseth but it sufficeth us.*

How did you do? If you're convulsed by now, wipe your eyes and do the "twisters" over again. Chances are you'll do a lot better the second time.

Use good grammar. In conversation or speaking before a group, your choice of words stamps you immediately. If you are unsure of your grammar, get some help before you speak before your club or class. Haven't you cringed when some square dance official got up and said, "He don't" or "They wasn't?"

Be so interested in what you're saying or reading that you will lose self-consciousness about speaking in public. Public speakers have a sudden keen awareness of hands, feet, clothes, voice. Study can help overcome this. Here's a trick. If you have to hang on to something, hang on to your hands. Fold one over the other in front of you, waist-high, and grab on to the little finger inside if you get nervous. It won't show and everyone will admire your poise. This is only to tide you over the beginning, remember.

## What Does Your Mirror Show?

Be very brave now and take a sturdy stance before your full-length mirror. Strip down and take a good look at your unclothed figure. Do you bulge here and there? Then think a little about what you eat. Deliberately refuse second helpings. If the gang goes out after the dance, try a dish of fruit instead of a hot fudge sundae.

In a square dance dress you are living in a fool's paradise with that bouffant skirt which may hide a too hefty rear. Let's think now of what does show — body-wise. Your legs; your



torso, which should be trim and neat; your arms, which should be neither fat, flabby nor bony; your neck, shoulders and bosom. We'll talk about the face later.

Posture is extremely important. Poor posture can be woman's worst beauty enemy. Here are some hints for good posture, along with a few simple exercises to promote a trim figure and a sense of well-being.

**Feet:** Weight should rest on center point of ankle bone and roll slightly towards outside. Exercise: Wiggle toes, roll ankles, flex arches. Elevate your feet whenever possible. Wash your feet daily, dry thoroly, rub briskly to stimulate circulation. Dust your feet with Johnson's Baby Powder just before going dancing to keep them sweet and your shoes neat. Buy shoes — especially dance shoes — that fit and give good support to the foot. Clip toenails straight across. The nail shouldn't be shorter than the flesh.

**Knees:** Relaxed and slightly forward, are your springs.

**Legs:** Try this for trimness: Lie on side with lower arm above head, the other hand on floor in front of you for balance. Raise legs about 8" off floor, then scissor-kick vigorously, keeping legs straight. Work up to 25 times on each side.

**Pelvis:** Should be tilted slightly forward. This protects abdominal muscles.

**Rib cage:** Elevated to improve both beauty and digestion. Here's an exercise for a neat waist. Stand up, feet apart, hands on your waist. Looking front, bend at the waist as far to the left as you can, then make a circle with the top half of your body — from the left swoop down front so that you're looking at your feet, then twist over to the right and back up. Repeat circling in a continuous motion, at least 20 times daily.

**Shoulders:** Down and relaxed.

**Arms:** Here's a firming exercise. Stand up, hold arms out straight to the sides, palms facing front. Slowly *push* your palms around until they face the back. Then return them, pushing all the way, to the front. The

trick is to pretend your hand is a screwdriver, so that you feel pressure in your upper arms. Repeat 20 times daily.

### And Now For Your Face and Hair

The time has come to take a probing look at your face and hair, starting with your skin and make-up.

Darker tones of foundation will minimize long nose, pointed or double chin. Use lighter foundation on dark areas, such as bags under the eyes. Choose a shade close to skin tone.

Cream and liquid rouge go on top of base and under powder. Cake rouges go on after powder. Use either sparingly. Experiment with color in lipsticks, remembering to blend, not only with skin tones but with what you are wearing. Branch out from the basic coral, pink and true red shades into hot orange, crimsons, magentas, russets.

Keep your eyebrows neat, not exaggerated. Pluck inner edge and over bridge of nose. Practice with the popular eye-liner but don't overdo it, nor eye-shadow, either. A good eyelash curler will help even short lashes. *Rest* your eyes for that bright look — and remember, pleasant thoughts reflect in your eyes.

A hairdo can do much for a woman. Be sure your hair style suits you. Consult a good hairdresser on a change of style after studying your own type carefully at home.

If you're heavy, avoid "busy" hairdos; try for a sleek look. Thin women can achieve a less angular look with bouffant styles. High foreheads can look majestic but to disguise one that's too high, wear soft bangs or curls. Low foreheads take better to either an upsweep or short fringe bangs.

Brush your hair with a bristle brush for best results. Keep hair clean and shining. Hair color is no longer frowned upon; it is used in the best of families. There are temporary tints, permanent tints and bleaches. If you want to experiment, the temporary tint is best.

Wigs are a fad but think first. They're pretty expensive unless you buy just the "fun" ones for wearing over curlers. Constant wig-wearing is dynamite on your own hair and scalp.

Reaching out your hands in the grand right and left be sure you extend the hand of beauty. Use creams regularly for softening effect.

Keep your nails neat. Remove the old polish. File from side to center or only in one direc-



tion, with an emery board. Apply cuticle remover. Cut hang-nails only with scissors. Base coat of polish. When dry, two coats of enamel in smooth strokes, base to tip. Sides first, fill in center. Finish with sealer.

Details, but they all add up to the augmenting of charm by good grooming. They also result in poise — meaning stability, balance, carriage and the ability to meet situations without turning a well-brushed hair. They are all a part of perceptible charm.

You may consider that we have been extremely explicit in directing you along the road to charm. Good. You know where you may work for self-improvement, cultivating first the inner glow and secondly, that outer radiance, forming the basic structure of charm. What's more, it'll be a lot of fun dancing down that road. Actually we've only scratched the surface on this charm business. It's an almost boundless subject.

Are you *men* still with us? We indicated

#### TOMORROW'S LEADERS

## SQUARE DANCING FOR YOUNG PEOPLE

*By Ken Stufflebeam, Vinton, Ia.*

THE YOUTH PLANNING BOARD of our small city, together with the Vinton Twirlers Square Dance Club, sponsor lessons for junior high and high school students each Tuesday evening for 12 weeks in the summer. This is the fifth year for the program and some of the youngsters have been coming since the beginning. Each year there are about 25 or 30 new ones, but the older dancers don't seem to mind "starting over" every season.

The kids soon seek their own age level and we have no trouble whatever on that score. There are always more girls than boys so as many of the Twirler members as possible come out each week and try to keep all the little girls dancing. We charge each dancer 25c each time. They didn't co-operate nor pay much attention when we tried to have it all free before this present program was started. In the middle of the evening the dancing is halted and they can buy a bottled soft drink for 10c.

Bob Lucas from Waterloo has been instructing for all of the five years. He does a good job and the children enjoy him very much. They are really dancing after four or five lessons.

Acknowledgment is made for reference material in this article to:

John Robert Powers, *"How to Have Model Beauty, Poise and Personality"*

*P.S. for Private Secretaries*, published by the Bureau of Business Practice

Many friends in the world of square dancing.

For additional recommended reading on Charm:

Polly Bergen's *"Book of Beauty, Fashion and Charm"*

Arlene Francis, *"That Certain Something"*

Gayelord Hauser's, *"Mirror, Mirror on the Wall"*

earlier that this was an article for square dance ladies but as long as you have stayed with us this long you've probably discovered that some of these hints on charm can very easily apply to you, too.

On the first two evenings we dance in a school gym — and also when the weather is inclement — but the youngsters are always happy when they get outside on the big recreation slab at the high school. It is of smooth cement — a double tennis court and double basketball court, well lighted and cool.

My wife and I set up this program when I was on the Youth Planning board and have had charge of it since. We bank any profit from the program and throw one or two big square dance parties a year for the kids, all free, with dancing, refreshments and, at New Year's, fancy hats, etc. We keep careful records of attendance and at the New Year's party give awards for perfect attendance. They love it. The program has always supported itself and left enough profit for the free parties.

The first year or so my wife and I were often the only adults attending, outside of Bob Lucas and his wife Jan. Now we have many parents and other interested adults watching from the sidelines, plus dozens of little brothers and sisters who are just waiting for the time that they are old enough to square dance.



# CHOOSE A PANEL—

*By Bob Barthol, Berkeley, Calif.*

**T**HIS MONTH I'd like to strike a blow for the friendless, and propose the establishment for the protection, care and feeding of underprivileged panels. Panels are a long-time part of the square dance picture at the Golden State Round-up, National and State Conventions and other large festivals, but these do-it-yourself courses in problem-solving are far and away the most sparsely attended attractions of the whole affair. Pity the poor moderator and panelists, who grin bravely as they look over the long rows of empty chairs, and handle the panel for a small, loyal and determined group of friends and relatives, and people who wandered by in the mistaken belief they had found the Hospitality Room. Why aren't they better attended? The subject matters are usually interesting and timely, and often the moderator and panelists are tops in their fields, with a real message to deliver. It is not the fault of the dancers in this area alone, because at the National Convention, where up to 18,000 leaders and dancers congregate, panel attendance may go from 150 down . . .

Instead of sadly shaking our heads because the average dancer doesn't rush in to take advantage of all the goodies presented, maybe a good hard look at the reasons for this apathy might be in order. I think the fault lies more with the planners than the dancers — and before the planners prepare the tar and feathers for yours truly, may I state that I know you've worked hard and long to prepare an interesting and instructive program, and can't herd the dancers into the panel at gun-point. However, if I manufacture the finest product obtainable, but fail to advertise it, put it in an unattractive package and then hide it on a rear shelf in a back room, I'll just betcha it's not a best seller! And that's about par for the course in handling panels . . .

I think the main ingredient missing is advertising. I know they are shown on the program

schedule, but who remembers a panel when he's in the midst of square dancing? I've missed some I really wanted to attend by not watching the time. I think a brief explanation of the subject matter of the panel, along with a quick recital of the background of the moderator and/or panelists, should be in the program, because no one will attend unless some interest in the subject matter or the personalities involved can be generated. But let's recognize another fact — that a large proportion of the dancers do not read any more of the program than is necessary to find out who the featured callers are. Therefore, an announcement of the panel and personalities should be made over the mike a short time before the panel is scheduled, to at least acquaint the dancers with the opportunity, and then another announcement at the scheduled time, so those who are interested can wander off to the meeting room . . .

Another factor that works against any large attendance is the time of day that is usually allotted to the panel. A panel scheduled during the height of the big evening program is not desirable, and is never done, but the panel should not be set for 9:00 A.M. on Sunday morning, either. In the first instance, no one wants to go and miss the high dancing point of the whole affair, and in the second instance, no one is around to attend — or if they are around, it is in body only — the spirit is still in bed. For some reason, the planners use panels to fill up time where there is nothing else doing — like the early morning hours. This makes the program look full and complete, but it is only on paper . . .

And then there is the unquestioned fact that most dancers go to dance, not get educated. They cannot fathom why some donkey wants to sit and argue with other donkeys about some esoteric phase of the movement when they

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could be dancing to Horatio Hothash from Pot-hole, Wyoming. However, I submit that most of these dancers will go and sit on the sidelines to rest — and engage in the same discussions that are going on in the panels, without the benefit of some pretty solid experts that are leading the discussion across the hall. I don't mean that all dancers should attend every panel,

## RURAL AMERICA

# NEW ENGLAND DANCE JUNKET

*By Ed Moody, Nashua, N.H.*

**M**Y WIFE AND I AND ANOTHER COUPLE drove up to Canterbury, N.H. to Dud Laufman's where one of those parties that can hardly be properly described in words took place.

Now, Dud, a Quaker, and his wife Cindy decided a couple of years ago to build a home in the country and live "off the land," sort of as a married couple living the life of Thoreau. Both are college-educated and about 30 years old. Dud was holding a position at a hospital for the mentally ill, creating diversions and planned programs.

He chunked the job and bought a piece of land and a tent. By his own hands he built his house out of (mostly) lumber salvaged from falling-down barns and abandoned houses. The building, about 30' x 20', originally had a dirt floor and they moved in just before snow started and began having a family — babies, a couple of goats and some sheep. To date they have finished off the attic and sleep up there. Heat is from an attractive fireplace in one end of the room; the other end holds the sink, a tiny stove and the hand pump. On three sides of the room benches are built in with cupboards beneath them. Dud has allowed one modern convenience — electricity, one pin-up lamp and another over the sink with a connection for his record player. The whole unit is very darned neat and attractive and well-built.

### **Ideal Setting**

The name of the place is "Wind in the Timothy" and it sets about 300' or more back from the road. A path thru the timothy crosses a brook into which Dudley has rolled some small

boulders to be used as stepping stones. Thus the stage is set.

About three times a year we receive a post card that there will be a gathering there and finally we were able to make it and got there in the daylight about 8:30 P.M.

Three professional musicians were among those already present and they began tuning up. Four sets squared up inside the house and in each set a caller or equal. The fiddler called for the set down by the sink, standing just outside the set and yelling the prompts. I walked them thru a pattern Ralph Page dug up out of an old book on the Lancers. Then the fiddler started and off we went, every set doing a different pattern. I finished mine with extra breaks and closers, drifted into Lady 'Round the Lady and finished that one as the music continued so worked the couples thru Dive for the Oyster, Take a Peek, etc. The music finally stopped; apparently the fiddler had run out of his string of patterns. It was 23 minutes of continuous dancing and two more sets were dancing outside on the grass.

Next came a contra with the line the full length of the room. In the several contras during the evening either the fiddler named the dance and droned off the figures or if the dance had its own tune, like Hull's Victory or Money Musk, he just started playing. No prompts, no calling and everybody on the beat. These contras went 25 to 30 minutes.

Between the squares and the contras other musicians pulled out their banjos, "geetars" and accordions and without pause the Rye Waltz,



Polkas, Schottisches, Road to the Isles, tumbled one on top of the other as the leader told the other players what he would play next. These rest (?) periods were good for at least 15 minutes each and the dancers changed from one dance to the next smoothly.

Unfortunately I got the curfew rung on me about 10:30. We had 60 miles to go to get home and now the fun began. We groped our way along the path to the road, attempting to feel it out with our feet like an elephant testing a bridge, hoping we would not step on a reclining goat and would locate the stepping stones in the brook. We were getting along

splendidly when a loud "blaat" within 2 feet of us advised us we were off the path and about to blunder into a sheep. The gods were with us, tho', for a car coming on the road shone its lights down the path and we got across the brook dry.

Now this is only one of such gatherings that take place all over North America and as long as they continue, all the microbats from here to eternity can't kill our square dancing. Each locality will carry on its own peculiarities and the vagaries of each locality, like their handling of the English language, only make it more interesting.

## TRAVELING DANCERS

# DANCERS TREK SOUTH OF THE BORDER

**L**AST SUMMER SAW TWO most unusual square dance treks which crossed the border into our sister country, Mexico. One such trek came about when the owner of the Hotel Lemarroy, Senor Lemarroy himself, visited McAllen, Texas, on business and came to know members of the Circle 8 Square Dance Club there. He and Mrs. Lemarroy, herself a former ballerina, danced with the McAllen club. The upshot was that Senor Lemarroy invited the McAllen dancers to be his guests at the hotel for a week-end and to put on exhibitions when his new night club was opened.

Hotel Lemarroy is in Coatzacoalcas, Mexico, and the group of Norteamericanos traveled the coastal route, passing thru Papantla where the Mexican pole dance originated. In the group were the Marvin Williamsons, Bill Buehlers,

Dr. Keith Rheas, Cliff Fabians and Van Vandever, the latter being the caller for the club.

The dancing was most favorably received and the Americans stayed up until odd hours on the Sunday A.M. after the Saturday opening to teach some of the spectators a few of the most basic square dance figures. Later the same day they were entertained in some of the homes as honored guests.

Van Vandever presented Senor Lemarroy with a letter and document from Mayor Robert Barnes of McAllen, making Lemarroy an honorary citizen of that city. The latter is making arrangements to fly the group back for another appearance this fall.

Another south-of-the-border jaunt occurred on August 25 when Queen City Squares of Del Rio, Texas, engaged the services of caller Leon Franks of San Antonio and journeyed to dance at the Macarena in Ciudad Acuna, Mexico — just across the Rio Grande from Del Rio. The excitement of dancing in a foreign land and the gay charm of Old Mexico inspired some lively dancing and an unforgettable evening for the 10 squares attending. Mike Santo, the club's caller, reports this dance as an all-time highlight in the club's history.

Certainly both of these over the border visits must have done their share in cementing the people-to-people relationships between countries which are so much discussed these days.





# GEMS FROM OTHER PUBLICATIONS

(Bob Barthol in Square Dance, Where?—Alameda, Calif.)

... "The mixer, in squares and particularly in rounds, was once common — until it was found that many couples stopped round dancing because they were separated and had to dance the squares with some one other than their partner. So rounds are practically never progressive today. The same attitude was found in squares, so the mixer is rarely called . . . I will defend the use (of mixers) within a club, as differentiated from a hoedown. I know callers who use the mixer as a weapon to break up cliques or as a means to spread the older club members around among a large group of beginners that have joined recently, or just as a change of pace. If used sparingly under these conditions, okay . . ."

(Kirby Todd in Cabin Candle — Folk Valley, Marseilles, Ill.)

"Both individuals and company firms are commercializing on square dance friendships and square dance mailing lists to see their services or their products sold. Sets in Order magazine places a fine distinction between 'commercialization' and 'exploitation.' They define the latter as 'the selfish employment of square dancing for a person or group's own advantage. Anything that takes wrongful advantage of the good attributes of square dancing for personal gain.'

"Be what it may, the Folk Valley mailbox gets a lot of advertising for a variety of goods and services that are not altogether connected with the square dance picture. This week a square dance 'friend' offered to get us a Phillips 66 credit card!"

(Gus Gronlund in Wash. State Fed. Footnotes)

... "Callers' Wives" . . . Many a good caller has been severely handicapped because his wife did not understand or adhere to the basic principles of square dancing. The caller's wife can be a tremendous asset, not only in the area of assisting in demonstrations of figures and rounds (she should know them thoroughly, too) but in providing a warm friendliness that makes people feel at home. She assists in getting hesitant people in squares, *checks* your sound and signals you when it is not up to par (arrange

your own signals with the wife) in balance, volume, etc. Hers alone is the encouragement of beginners in proper costume as well as passing on details of dressmaking, which is of prime interest to all women. In other words, she is the public relations department of the caller. She will be a real member of the team (if you will let her). She is also his advertising manager (every caller needs one), first aid nurse, and his severest critic and most constant encourager. Also, the wife is the liaison between the caller and dancers. Unable to get on the floor himself to check the sound, floor conditions, etc., he depends on the little woman to be a constant barometer on conditions in various parts of the hall, and also what the dancers think (of the caller)."

(Ralph Page in Northern Junket—Keene, N.H.)

... "Since the last issue when I told you about the 'Old Smoothie' square dance movement taking hold in various places around the country, it has been most gratifying to learn of more and more of this type of dancing being done. It has now spread pretty much all over the country. One publication on the west coast comes out openly for it. It will be interesting to watch the fence sitters scurrying around trying to get on the band wagon, and just as interesting, though personally I couldn't care less, to watch the reaction of the 'go-go' boys." . . .

(Kay Luney in Vancouver Island Assn. Cross Trail News — B.C., Canada)

... "The very root of our square dance movement is in the clubs themselves, for without a place to call home, square dancers would soon wander away. It is our spirit towards the clubs which keeps them alive. If we are to do our best and give our utmost to the club, then we must work at being good members. Nothing in a club gets done by itself. We must be willing to work and share some of the responsibilities. Sharing of the various jobs to be done should add to each member's enjoyment of the club . . .

"We must keep the square dance spirit alive by being a part of it. Join forces in making your club's participation something to be proud of and help your . . . committees when called upon to do so, but remember to have fun. The very existence of square dancing remains for us to do just that."



# OVERSEAS



## DATELINE

*England . . .* New officers of the British Association of American Square Dance Clubs have been elected in the persons of Tommy Cavanagh as President; Fred Manning as Vice-Pres.; Jerry Howell and Ella Nickson as Secretary and Assistant Secretary; and Gwen Manning as Treasurer.

Southern Star Square Dance Club of London and their caller, Jimmy Buckley, recently staged a most unique square dance affair when they square danced down the Thames from Westminster Pier to Hampton Court and back, on the motor vessel Royal Princess. The boat was re-christened Southern Star for the day. Dancers were from the 26 member clubs of the British Assn. of American Square Dance Clubs and included also 60 Americans. Dancers in gay square dance attire danced all over the boat where a square could possibly be formed. On going thru Teddington Locks the passengers jumped ashore and continued dancing on the bank. The Daily Telegraph, one of London's leading newspapers, gave this dance affair quite a sizeable coverage.

—Tommy Cavanagh

Viv Cannon, who has worked so faithfully for the promotion of square dancing in London and environs was rewarded nicely for his efforts when he was presented by the British Association with a handsome cigarette lighter in appreciation of those 7 years of unbroken service to the cause.

Lew and Thelma Brown, square dance visitors from San Bernardino, California, to London were taken in tow by the British dancers and given a real dancing whirl. They attended one of Tommy Cavanagh's dances and found they had arrived just in time to attend the Summer Round-Up of the 20th Twirlers at RAF base, Westerfield. They travelled to the

base in a chartered coach with members of the London clubs. The festival lasted from 3 to 11 P.M., with Tommy and Nell Webb doing the honors, assisted by several guest callers.

*Germany . . .* Jimmy and Dorothy Floyd, Tom and Jean Grogan are just launching into round dance teaching in the Frankfurt region of Germany. Jimmy has been coaching Tom in square dance calling and the latter is about to take over the Hanau Hayseeds Square Dance Club and their next class, due to the rotation of Al Spencer and Don Black who have had the club for some time now. Jimmy calls for the Merry Mixers in Frankfurt every other week and alternates with Tom and Bob Begg, whom Jimmy also coached.

Membership in the Heidelberg Hoedowners consists of military people, their dependents, D.A. civilians and some German nationals. It is found that this is a good way to further the people-to-people program, promoting understanding and good will. One of the oldest clubs in Europe, the Heidelberg Hoedowners is a charter member of the European Assn. of American Square Dance Clubs. They dance every Wednesday at Patrick Henry Village Community Center. From June 30 through July 4 the club did a square dance demonstration at the A.Y.A. Carnival, a good way to interest prospective dancers. New club officers are, President: Lt. Col. Fred Jverns; Vice-President, Major Bob Prael; Secty., Mrs. Jeanne Lane; and Treas., Sgt. Don Palmer.

—Marie Matychowiak

*Germany . . .* Echoes are only just dying from the pleasant din created by the 8th Annual Labor Day Round-Up of the EAASDC at Rhine-Main Halle in Wiesbaden. Kuntry Kuzins played host to some 500 dancers who gathered from all parts of Europe to enjoy the calling of versatile Tommy Cavanagh from England. Tommy also presented a peppy After Party entertainment. High-light for the ladies attending was a fashion show. Dancers were welcomed by Brig. Gen. Royal Hatch, USAF, Europe; Col. Jos. Mooney, Wiesbaden Area Commander; and Col. Mark Gilman, USAFE. Exposed to his first "Amerikanish" square dancing was Herr Gorg Buch, Lord Mayor of Wiesbaden. Cliff Harmer is the current president of the European Association. The president-elect is Fred Joerns of Heidelberg, who will take office in January, 1963.



*Yokota AFB, Japan . . .* There are now 66 members in the Lucky 8 Squares, composed of Japanese. To celebrate the class's graduation, the group chartered a bus and went to Enoshimo Beach, below Yokohama, four and a half squares making the trip. The beach is located on a small island, connected to the mainland by a bridge, and of course all the P.A. equipment had to be hauled over as the young folks wanted to dance. Their instructor, Gene Threewit, did the calling. Some of the Japanese boys came up with a suggestion that they would like to have a "sister club" in the United States in order to exchange tapes and ideas. Interested clubs may write to TSGT Harold E. Threewit AF 37719980, Hq Sqdn. 3rd Bomb Wing APO 328, Box 4322, San Francisco, Calif.

*Heidelberg, Germany . . .* The Happy Pairs, teen club of the Heidelberg Hoedowners, had a most successful graduation party. Sponsored by the parent club, Happy Pairs have Dave Fike for caller and instructor. There are three "learning" callers in the Hoedowners and they worked with Dave at the teen class. Two full squares were graduated.

The Fikes (Dave and Lucille) also graduated another class in round dancing, and celebrated with a "joint" square dance and round dance class graduation at Heidelberg Castle. The new group of round dancers will be called the Carousels. Twenty dancers are in this group.

Lloyd Poole, about to depart back to the States, has been training callers to take over his various clubs and classes when he leaves. There were five novitiates from Lloyd's Kuntry Kuzins and Beaux & Belles and all of them look to be fine caller material. Maizie (Mrs. Lloyd) Poole, is doing her bit in preparing several couples to carry on with round dance teaching which she and Lloyd have covered so acceptably during their stint.

*London to Rome—Wow!* Getting down to earth again, after such a wonderful trip, is not an easy matter. The 88 of us who so enjoyed the recent swing thru square-dancing Europe are still catching our collective breath. What is it one remembers most about a trip? Surprisingly enough it is not always the planned and the expected "big items" that are the highlights

that linger on in the memory. Instead it's usually the little things — the unexpected extras that rate high with each individual. We're catching our breath now, but next month we hope to come out with a full report of Europe as seen through the eyes of a square dancer.

*The Philippines . . .* Bill Kirkpatrick is calling for a group called the Phil-Am Squares in Manila. They try to maintain a membership of one-half Filipino and one-half American dancers and so far have struck a good average. They have danced in exhibition before the Manila Overseas Press Club and at the American Embassy.

All square dancers in the Philippines who knew him are saddened at the tragic passing of Bill Locke, caller for the Bamboo Twirlers at Sangley Point. Bill was killed when the plane in which he was flying crashed on August 1, 1962. Also killed in the crash was Joe Criscoe, a member of the Bamboo Twirlers. The loss of these two has left a gap in the group which will be hard to fill.

**Editor's Note:** An occasional feature in *Sets in Order*, the Overseas Dateline brings the world of square dancing into public view. The items on these pages have been sent in by square dancers in various parts of the globe wherever American square dancing has achieved a foothold. If you are living overseas or know of interesting square dancing activities outside of North America, please send your news items to us. Occasionally it takes a month or so for them to appear, but as soon as several articles have been collected they will be combined under this heading and reproduced so that all may see and enjoy what you are doing, wherever you are.

*Germany . . .* Beaux and Belles and the Taunus Twirlers were hosts to the almost 1000 square dancers who enjoyed the Summer Jamboree of EAASDC in Frankfurt. Stars and Stripes, the service journal, gave the affair a cheery write-up with excellent pictures to illustrate.

Here is the badge of the recent all-Europe Square Dance Round-up held in Wiesbaden, Germany.





## STYLE SERIES:

# VARIATIONS FOR ALL FOUR

## PART THREE

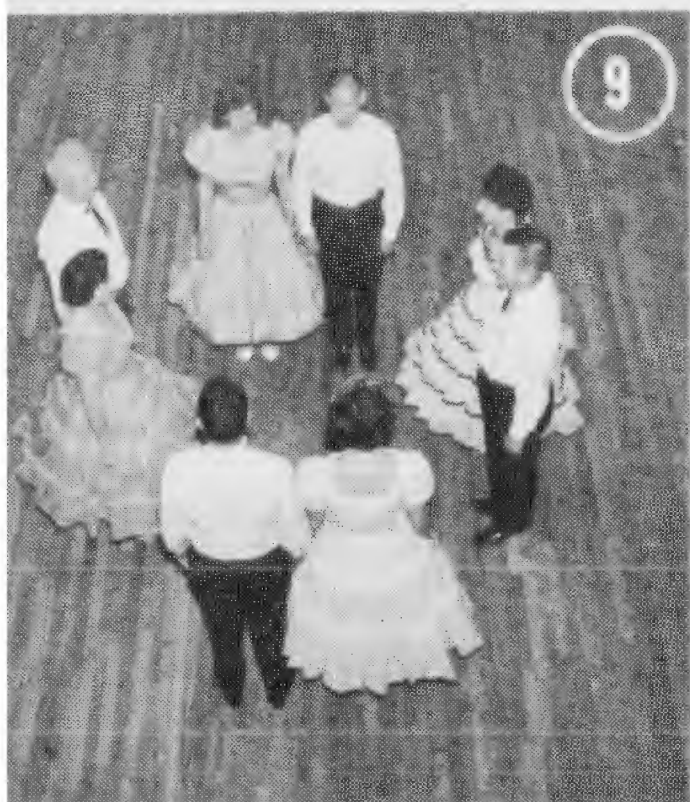
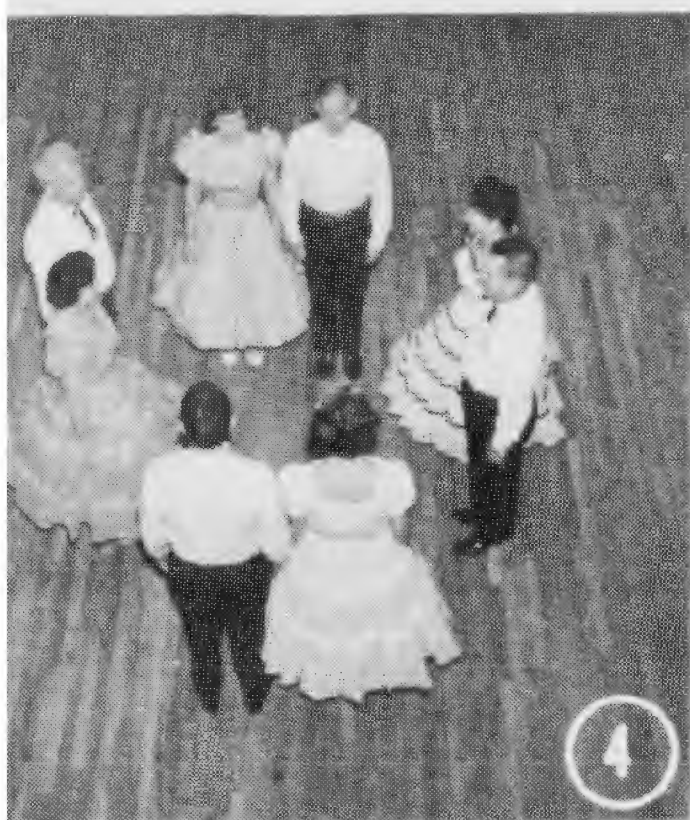
**A**S WE'VE NOTED in parts 1 and 2 of this series it's quite logical that many of the two couple figures can quite adequately be done with a square of four couples working simultaneously. This we've checked with all four couples Right and Left Thru and all four couples Suzie Q.

This same principle can be applied to the Pass Thru, Cross Trail and innumerable other basics. As an example we have a relatively new basic in the Star Thru. When done by two facing couples (1) the dancers advance

and the man offers his raised right to the lady's left hand. The man continues his forward motion and the lady, also moving forward, maneuvers under the man's hand (2) making a half left-face turn to complete the movement standing beside this man as his partner (3). The dancers have changed positions and partners.

One variation on this movement with all four couples working simultaneously would start from a neutral position (4). Here, as in the two-couple action, each person will work with his opposite and will move to a new position one-quarter from the starting spot.

On the command "All four couples Star Thru," the ladies will move counterclockwise inside the set as the men move clockwise on the outside (5). Passing their corner each individual meets his opposite (6) with the man's right hand taking the lady's left. Continuing the forward motion the man moves into the squared position as the girls half left-face turn







(7) under the man's raised arm, until all end facing the set (8). Each man has moved one position to his left. Each lady has moved one position to her right, and each man now has his opposite lady as his partner.

As a novelty (and a bit of a hair musser) this same movement may be done through the center of the square.

Starting at a neutral position as before (9) all eight dancers move into the center of the square. Each man reaches across the center with his right hand and takes the left hand of

his opposite, the lady having reached under the first arm and then up, to take her opposite's hand (10). Then, slowly, the joined hands are raised (11) the men move clockwise into their new position as the girls move forward under the man's raised right hand (12), and then back up into their new home position (13) and into the square with a new partner (14).

This latter method, in particular, should be considered a "gimmick" movement, but it does prove the versatility of the Star Thru figure and provides a rather sensational stunt.





# WHAT ARE THEY WEARING?

**T**HE SQUARE DANCE Miss or Mrs. of today has at her finger tips the greatest variety in square dancing costuming needs. Here are some fashions of today, which may give you some designing ideas.

Myrl Finley and her daughter, Donna, who square dance in West Covina, Calif. are both in the pink wearing these square dance dresses with shoes to match. Myrl's dress by Don Miguel is of coral nylon dotted swiss trimmed with white pleated nylon. Donna is wearing pink and white checked gingham. The real news here concerns the shoes, as mother's shoes are dotted in the exact shade of coral to match her dress and daughter's shoes have a pattern of pink and white check like her dress. The results are achieved by a method of coloring shoes — and making designs on them — called Shu-Mak-Up.



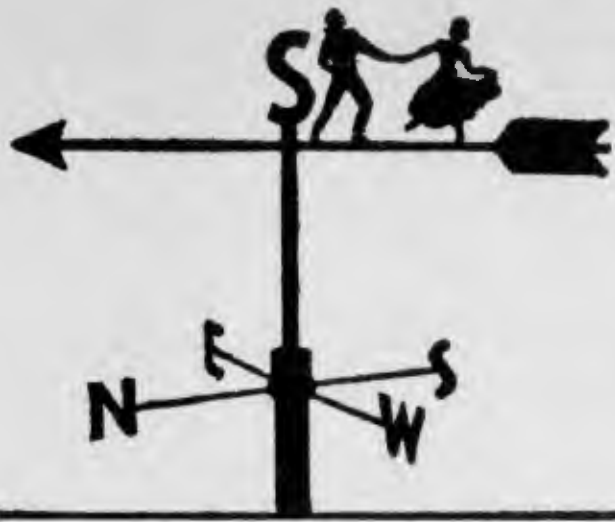
Shamrocks are the theme for Phebe Strathman of the Joshua Jumpers in Antelope Valley, Calif. Phebe used 12 yards of 36" spruce green huck material for her dress pictured here and embroidered the shamrocks in kelly green in #5 pearl cotton. The crocheting around the collar was done with #8 pearl cotton. The shamrock earrings and locket are hand-made ceramics. Phebe carries out the shamrock theme even in the purse which matches the dress and snaps on the belt; in the tote towel tucked on the other side of the belt and in the unseen pettipants, which also match the dress. Phebe spent 200 hours in the creation of her dress.

—Photo by Jack Overlade



Kay Richards of San Leandro, Calif., saw a dream of a dress in a very exclusive shop but was brought sharply back to reality by the price tag. She remembered the details well enough to pass them along to her dressmaker who came up with a confection equally lovely. The basic dress is blue plaid cotton and it has a full nylon eyelet overskirt. The dress may be worn with or without the overskirt and the overskirt may be worn over other dresses. The dress-bodice is topped with Kay's favorite tiny high collar and is finished off with small bows down the front.





# ROUND THE OUTSIDE RING

**Editor's Note:** These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## **Cues from Connecticut**

The Nutmeg Twirlers are a new club in Windsor, with "Uncle Lew" Mather calling. They chose as their theme song, "Friendship," a dance introduced by nationally known Connecticut caller Earl Johnston, who will be featured on the staff of *Sets in Order's* February Institute at Asilomar. The "Nutmegs" dance 1st and 3rd Saturdays at Clover St. School.

—G. Chambers

The Enfield Historical Society established a committee for observing the Civil War Centennial at Powder Mill Barn in Hazardville. There was a special exhibit at the Barn where about 40% of all the gunpowder used by the Union Forces was manufactured.

—R. Sweet

## **Pennsylvania Patter**

Square dancing was again a feature of the Pennsylvania Folklife Society's Annual Harvest Frolic last August 28 thru Labor Day. This annual affair received a real "Madison Avenue" build-up, with reporters converging from all quarters to cover the colorful aspects. Among other attractions, apart from the square dancing, were examples of the art of Pennsylvania Dutch cooking, trades and talents in typical folk art, customs, etc.

—Bud Hartung

## **Alabama Activity**

The 2nd Annual Rocket City Round Up will be held on November 10 at Huntsville. There will be 10 top callers and good music for the afternoon and evening dancing.

—Jim Baker

## **Virginia Variety**

The 7th Richmond Square and Roundance Festival was held on October 26-27 at the John Marshall Hotel, Richmond. A top professional staff was on hand to supply classy calling and rollicking round dance leadership.

—J. Applewhite

## **Around Arkansas**

It is a pleasure to report that dancers of the Arkansas State Square Dance Federation have amended their constitution to establish the Richard Dick Memorial Award. This award, in

honor of caller Richard Dick, who passed away within the past year, will be given to the outstanding square dancer, single or couple, dancer or caller, who, according to the appointed judges have been most outstanding in the promotion of square dancing in the State of Arkansas. The honored persons will receive a plaque engraved in an appropriate manner. This award will certainly be a lasting tribute to Dick, who gave so much of himself for the benefit of the square dancing activity.

The 13th Annual Fall Festival sponsored by the Arkansas State Federation was held on October 20-21 in the Armory at North Little Rock. Featured callers were Larry Wylie, Bill Branan, Allie Morvent and Russ and Ouidea Corbin, the latter handling the round dancing. Tommy Pharr and his exhibition group entertained at intermission time. Music was furnished by Cliff and Smiley's Band from Oklahoma City.

—Bill Massey

## **Maryland Mores**

Western square dancing is new in Western Maryland and in order to help its popularity the Belles and Beaux of Cumberland journeyed to the Mineral County Fair at Fort Ashby, W. Va. to entertain. The club was just organized in early 1962 and now has 42 couples who do western square dancing. Caller is A. L. Schwinabart.

—Jesse Haws

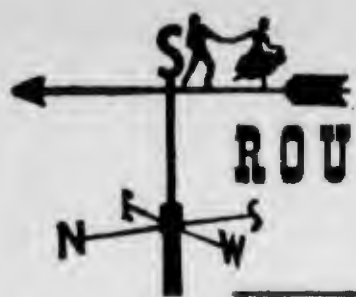
Calico Squares of Baltimore recently elected the Barney Bearers as presidents. The club meets 2nd and 4th Wednesdays with open dances each 3rd Saturday at Woodmoor School. They will sponsor Al Brundage on Sunday P.M., December 9, from 3-6 P.M. at Woodmoor School.

—Dottie Levering

## **California Capering**

November 11 marks the date of the Tenth Annual Round Dance Teachers' Assn. Round-Up slated for Ford Park in Bell Gardens. Round dancing at two levels will be presented from 2-5 P.M. followed by square dancing





## ROUND THE OUTSIDE RING

from 5-7 P.M. with "Yodeling" Carl Nelson. One ticket covers all these activities. The Dixettes of Burbank will exhibit. Tickets are available from any area round dance teacher.

—Charlie Tennant

The Santa Clara Valley Square Dancers' Assn. celebrated its 6th Annual Jubilee on October 20-21 at the San Jose County Fairgrounds. Some 30 callers were in the line-up to call and special Teen Age Time dancing was scheduled.

—Clara Boe

Western Square Dance Association and Associated Square Dancers, both of the Los Angeles area, participated in a special dance on September 16 at Sportsman's Park to raise funds to support the Parks and Recreation Charter Amendment on the November 6 ballot.

Chairmen from past, present and future California Convention boards will meet for an "Old Sweet Potato" luncheon at the Lafayette Hotel in Long Beach on June 1, 1963 as a part of the 10th California State Convention. After the luncheon a Grand Parade will take place on the downtown streets in Long Beach. Associations and clubs interested may contact the chairman, Chuck Forst, at 6032 Autry, Lakewood.

—Roland Clawson

### Oregon Offerings

Hayloft Rounders of Portland, with the Ernie Schrimshers, presented the John Espinosas of Phoenix for a special round dance party on August 22. The Herm Pedersens were the record spinners and the Les Roberts' loaned their equipment. The Frank Robinsons brought members of their Round Robins club to join the fun.

Larry Ward from California came in to call a dance for the Do Si Do Square Dance Club of Portland. His gimmick of running a hoedown all the way to the end and calling a complete pattern with only the rhythm of his voice was enjoyed as a novelty.

For square and round dance information in Portland call Mary Robinson at AL 27623.

—Art Renner

### Michigan Meandering

Detroit's Cobo Hall will be the scene of the Michigan State Square Dance Convention on

November 23-24. Edwin McLean, Charman, is planning for 6000 dancers. Working from the experience gained at the National Convention in 1961, McLean has contracted for big Hall C, the ballroom and two smaller dance floors. The Convention Arena will not be used. Four national callers, two for each day, will be featured.

—John McManis

Again this year a group of square dancers participated in the Annual Labor Day Walk across the Mackinac Bridge, dancing on the plaza at the St. Ignace approach and in the center of the bridge. Calling was by Charlie Bonnell and Dave Feltham of Sault, Ontario.

—Edna Smith

### New York Notice

Eighteen sets turned out on August 15 in Franklin Square, Long Island, for the dance sponsored by the Belles and Beaus for Sam Riman. Sam was hospitalized for 8 weeks and this demonstration of friendship was a great morale booster.

—Harry Murman

Shirts and Skirts of the Binghamton area have had a busy time this year and among their activities was putting on exhibitions for the Binghamton State Hospital, the Senior Citizens and some business clubs. Their summer picnic at Camp Arrowhead, Pa., was attended by over 75 people. They started the fall season with a jamboree at the I.B.M. Country Club in Johnston City.

—Almeda Fiester

As square dance specialists for the Recreation Division of the New York City Department of Parks, Joe and Alice Nash recently conducted an in-service program for the recreational personnel of the department and directed a program which culminated in a dance festival participated in by over 700 children in Central Park. They are presently conducting three extremely popular square and round dance programs in Central Park, Poe Park in the Bronx and Lost Battalion Hall in Queens. Three programs for senior citizens are also under way.

—Catherine Zeitlin

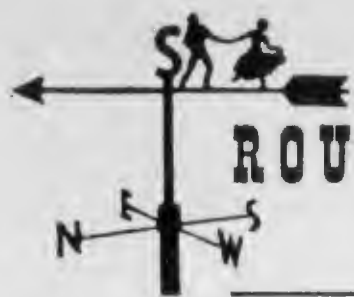
### Kansas Keeno

The Kansas North East area rejoiced in the appearance of Johnny Le Clair to call a special dance on October 6. The Jayhawk Federation sponsored, at the Armory.

—Thelma Maris

Four squares of dancers from the U.S.P. Club of Leavenworth recently danced for prisoners at the Honor Farm of the United States Penitentiary. The 250 men in prison





## ROUND THE OUTSIDE RING

garb watched intently as the group cavorted to taped and live calls and applauded vigorously after each tip. It was the first outside entertainment allowed on the premises in over 25 years. Later in the evening coffee and doughnuts made in the prison bakery were served to the dancers. A week later each couple received a letter written by the men in appreciation. It was a gratifying experience for the dancers and the men, as well.

—Ralph Sickel

### Illinois Item

A Chicagoland Square Dance Festival sponsored by the Chicago Area Callers' Assn. was held at McCormick Place on October 28, with an afternoon and evening session. New association officers for the coming year are: Russ Miller, Pres.; Walt Niezabitowski, Vice Pres.; Vera Meier, Secy.; Fred Heckel, Treas. and Tom Fogarty, Officer-at-Large.

—Marvin Labahn

### Nebraska News

Labor Day morning, 5 A.M., at St. Joseph's Hall near Columbus saw 340 square dancers of the 400 who registered still dancing to the calling of Harold Bausch to earn their Night Owl badges or Repeaters. This is an annual event sponsored by Harold's Squares. Some 15 callers helped Harold call the program and the Keen Tone Orchestra furnished music for a portion of the evening.

### Mississippi Merry-Making

The Jackson Council announces that the council dances and callers for 1963 will be as follows: March 16, Willie Harlan; August 3,

Fred Bailey; September 14, Red Warrick; November 30, Jack Livingston. Don Franklin will be the featured caller on December 1, 1962. For further information contact Chester Null, 2641 Brookwod Dr., Jackson, Miss.

### Colorado Collage

Eight square dancers were chosen last spring from square dance clubs at the University of Colorado, Colorado State College and Colorado State University by the Central City Opera Association to add a little western flavor to the opera season there. Caller was Larry Wylie from Houston, Texas. The dance program continued from June 30-September 1 and will probably be repeated in 1963. This sounds like a "must" for next year's Colorado visitors.

—Sylvia Ashton

### Kentucky Kernels

Stew Shacklette, who called for 5 clubs in the Louisville area, pulled up stakes on August 19 and headed back to San Diego where he was calling nearby on the night of his arrival.

Square dancers could enjoy an all-day dancing party at the Kentucky State Fair on September 15. There was round dancing in the morning and square dancing in the afternoon and evening. Max Forsyth from Indianapolis and Frank Meyerske from Cleveland shared the calling chores.

—George Pero

### Carolina Cavorting

The North Carolina Federation of Folk Dancers held its summer Festival on August 18 in Charlotte, N.C. Over 500 dancers and a crowd of spectators packed Park Center for a P.M. and evening of square dancing. Five new square dance clubs became members of the Federation at the afternoon council meeting. The Federation's Fall Festival will be given at the National Guard Armory, Fayetteville, N.C. on November 24.

—Johnny McBride

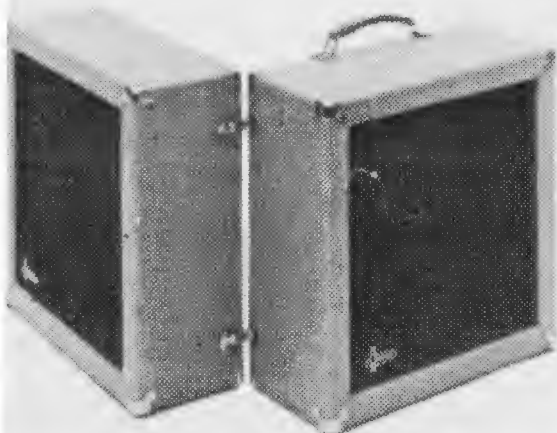
Ann Kyle, Queen of the Frontier Days at Rockdale, Texas, is here surrounded by a group of young people who square danced at her presentation. They are members of the Whirling Teens, coached by Mrs. Tom Adams.

—Reporter Staff Photo

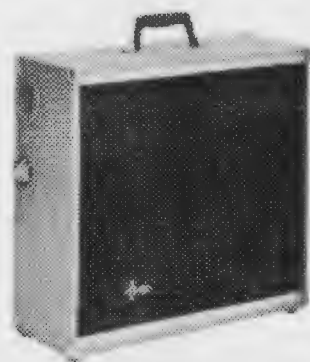




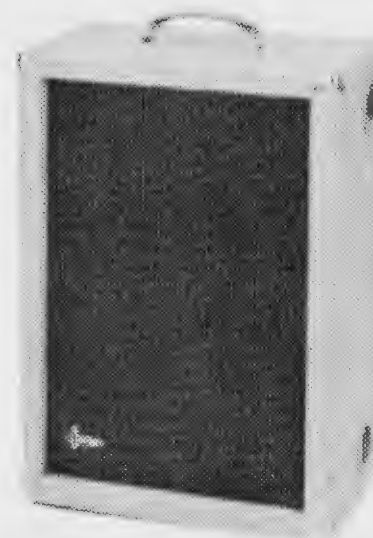
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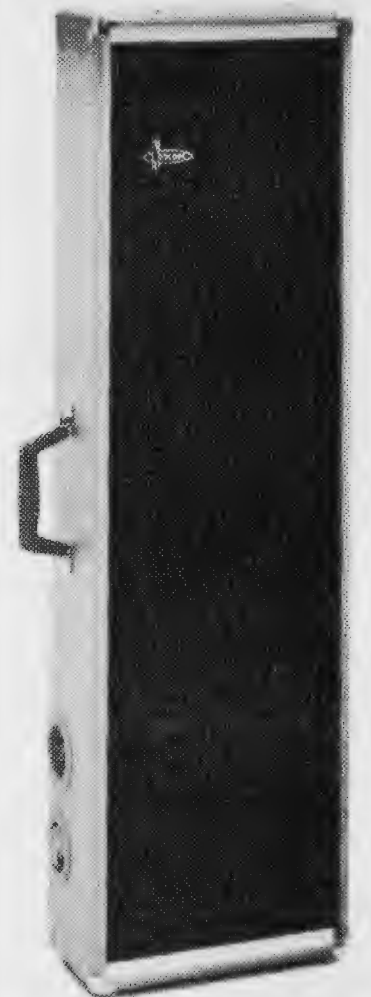
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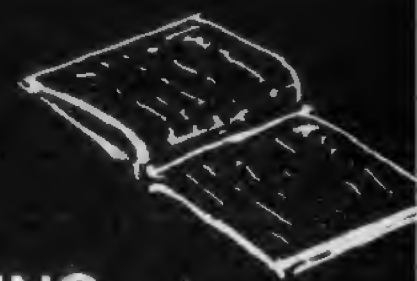
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*November 1962*

**G**EORGE ELLIOTT HAS GONE "way out" or perhaps a way back for this one. He has taken the old booms-a-daisy (where two persons stand back to back and, by lightly bumping themselves against the person behind them, start off in the opposite direction) to create a series of rather simple movements which he labels the boomsie do. Actually, it's nothing new—just something a little different that George tosses in every once in a while and thought you might enjoy trying out.

**First and third go forward and back  
With your opposite lady boomsie do  
Find old corner, left allemande**

**Two and four go forward and back  
With your opposite lady boomsie do  
Find old corner and star thru  
Right and left thru  
Face that two and pass thru  
Face your partner  
That's old corner, left allemande**

**First and third a half sashay  
Go up to the middle and back that way  
Stand back to back with your partner  
And boomsie do  
Separate, go around two  
Side two trail thru and find old corner  
Left allemande**

**Forward eight and back with you  
Stand back to back with your partner do  
And boomsie do  
Separate go round the trail  
(Girls inside — boys outside)  
Pass your partner once  
Next time around hook a right elbow  
To your corner go for a left allemande**

**Go right and left grand  
Hand over hand is what you do  
Meet your partner and boomsie do  
There's old corner, left allemande**

**First and third go forward and back  
Stand back to back with your partner do  
And boomsie do  
Separate go around two  
Find your own and star thru  
The other four cross trail thru  
Find old corner, left allemande**

**One and three a half sashay  
Go up to the middle and back that way  
Stand back to back with your partner do  
And boomsie do  
Separate go around two  
The other four with a right hand star  
Grand chain and find old corner  
Left allemande**

**One and three forward and back  
With the opposite lady boomsie do  
Now separate go around two  
Meet your own and star thru  
The other four with a right hand star  
Grand chain and find old corner  
Left allemande**

Now, switching for a minute, here are some Elliott drills on Throw in the Clutch. We remember when Jonesy first used this figure quite a number of years ago, and delight in the fact that it's still proving popular as an excellent break.

**THROW IN THE CLUTCH**

**Ladies to the center and back to the bar  
Gents to the center a right hand star  
Once around  
A left to your partner, allemande thar  
Boys back up a right hand star  
Throw in the clutch  
Left allemande  
Allemande left the left hand lass  
Bow to your own as you go past  
Next old lady box the gnat  
To a wrong way grand  
Hand over hand to where she's at  
Same girl box the gnat  
And throw in the clutch, put her in low  
Same girl hook a right elbow  
Gents star left three-quarters round  
Pass by two  
Go right and left grand when you come down**

**Ladies to the center and back to the bar  
Gents to the center a right hand star  
A right hand star in the middle of the hall  
Pass your partner  
Corners all do sa do one time around  
Catch her by the right for a wrong way thar  
Boys back up in a left hand star  
Throw in the clutch, go right and left grand  
(for more, please turn the page)**



*(Elliott material, continued)*

Allemande left and the ladies star  
Gents promenade, not too far  
Same girl allemande left and the gentlemen star  
Girls promenade, not too far  
Same girl an allemande thar  
Boys back up, not too far  
Throw out the clutch in the middle of the land  
Pass her once, same girl left allemande  
Partner right, right and left grand

Allemande left with the corner doe  
Come back to your own, hook a right elbow  
To a wrong way thar  
Boys back up in a left hand star  
Spread the star but not too much  
Box the gnat and throw in the clutch  
Girls star left in the center of the town  
Gents promenade go twice around  
Pass her once  
Now partners all a right hand swing  
Once around  
There's old corner, left allemande

Allemande left and an allemande thar  
Go right and left and you form that star  
Boys back up not too far  
Spread that star but not too much  
Swat the flea and throw in the clutch  
Go twice around and don't be slow  
Same girl a do paso  
Partner left and corner right  
Back to your own a left hand swing  
Gents star right go across the ring  
There's old corner, left allemande

Circle eight  
Circle to the left and around you go  
Partners all a do paso  
Partner left and corner right  
Back to your own a left hand swing  
Go once and a half, the gents go in  
And throw in the clutch and put her in low  
Pass her twice on a heel and toe  
Pass her twice  
Find old corner, left allemande  
Partner right, a right and left grand

Ladies to the center and back to the bar  
Gents to the center a right hand star  
A right hand star in the middle of the hall  
Back by the left to your partners all  
Pass your own to the right hand girl  
A wagon wheel and you make it whirl  
Hub fly out on a heel and toe  
Go right and left and do paso  
Her by the left and corner right  
Back to your own an allemande thar  
Boys back up in a right hand star  
Throw in the clutch, put her in low  
Pass her twice on a heel and toe  
Pass her two times  
Next old lady hook a left elbow  
One full turn, leave her there  
Gents star right, go across the square  
There's old corner, left allemande

### THREE EASY OPENERS

By Bob Kent, Warwick, Rhode Island

Head two ladies chain, hug 'em tight  
Same ladies chain to the right  
Heads forward back with you  
Forward again, square thru  
Pass thru with the outside two  
Look for your corner, left allemande

Heads forward, back with your girl  
Forward again, star thru, California twirl  
Star thru, then right and left thru  
Turn on around, do a half square thru  
U turn back, box the gnat  
Change hands, left allemande

Heads star thru  
Right and left thru, turn on around  
Pass thru, star thru  
Right and left thru, turn on around  
Half square thru  
U turn back, pass thru  
Partner right, right and left grand

### SINGING CALL \*

### SOME DO, SOME DON'T

By Bill Ball, Santa Monica, California

Record: MacGregor 940, Flip instrumental with  
Bill Ball

OPENER, BREAK and CLOSER

The gents star left in the middle of the town  
Star promenade your lady with an arm around  
The girls backtrack, go once around that land  
Box the gnat, pull her by, then a left allemande  
You weave the ring, go out and in  
When you meet your little lady, promenade  
her again

Ask her to be your true lover  
Some do, some don't, some will and some won't  
FIGURE

The heads cross trail around just two  
Make a line, go forward eight and back with you  
The ends star thru, join your hands make a ring  
Circle eight around the ring until you  
hear me sing

Left allemande, do si your own  
Hey, now you swing that corner lady  
And you promenade her home  
Ask her to be your true lover  
Some do, some don't, some will, some won't  
TAG

Ask her to be your true lover  
Some do, some don't, some will, some won't  
SEQUENCE; Opener, twice for heads, break  
twice for sides and closer

Note: Some callers may prefer to slow this down  
slightly.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### CHAIN, GALS, CHAIN

By Bob Kim, Roselle, Illinois

One and three star thru across from you  
Two ladies chain in the middle you do  
Pass thru, star thru with the outside two  
Ladies chain two by two  
Pass thru, star thru with a brand new two  
Two ladies chain, don't you blunder  
Inside arch and outside under  
Star thru in the middle you do  
Two ladies chain once again  
Same two cross trail thru to a left allemande

### WHY SUBSTITUTE

By Mickey Thomas, Osceola, Iowa

One and three go right and left thru  
Two and four you promenade  
Just half way round with your maid  
Come down the middle and pass thru  
Separate go around one  
Line up four, four in line  
Forward eight and back with you  
Just the ends star thru  
Go right and left thru across from you  
Turn on around and half square thru  
To the outside two right and left thru  
Turn on around and circle half  
Halfway round and dive thru  
Pass thru, allemande left

### SHORT REEL

By Bob McDaniel, Topeka, Kansas

Four ladies chain, yes you do  
First and third a right and left thru  
Full turn, hear me say  
Roll away with a half sashay  
Just separate go around two  
Line up four here's what we'll do  
Go forward up and back you reel  
Pass on thru and wheel and deal  
Go forward eight, back to the land  
Girls turn around, left allemande

### BENT STRAW

By Bob Stratten, San Francisco, California

First and third go forward and back  
Head ladies chain across the track  
Couple one bow and swing  
Down the center, split the ring  
California twirl and stand behind those two  
Heads go forward and back you glide  
Forward again, face the sides  
Split those two, both turn right  
Single file go around one  
Dixie chain in the middle of the night  
Both turn left go around one  
Dixie chain, you're still not done  
Gents turn left, girls go right, around one  
Down the center two by two  
Lead couple California twirl  
Cross trail thru, go around one  
Make a line of four  
Forward four, back right out  
Arch in the middle, the ends duck out  
Go around one into the middle  
Left square thru all the way around  
Allemande left

### STARRY FIGURE

By Charlie Turpin, New Orleans, Louisiana

Head two gents and your pretty little girl  
Go forward up and star thru, California twirl  
Right and left thru, turn your girl  
Dive thru, pass thru  
Right and left thru the outside two  
Turn your Sue and dive thru  
Star thru, right and left thru  
Turn your girl, star thru, California twirl  
Right and left thru, turn your girl  
Dive thru, star thru  
Allemande left

### SEQUEL TO STAR THE WAVE

### STAR THE LINE

By Milton Lease, Palm Springs, California

Heads to the center, do sa do  
All the way around, make a line of four  
(ladies in the center)  
Side couples divide the track  
Star thru, then listen Jack  
With the girl you face in that crazy line  
Star thru, make two lines  
Straighten your lines in the usual way  
Center four half sashay  
Just the ends go forward and back  
Star thru, then stand pat  
Face your corner, do a left allemande

### SINGING CALL \*

### YOU'RE THE REASON

By Johnny LeClair, Riverton, Wyo.

Record: SIO 128, Flip instrumental called by  
Johnny LeClair

### FIGURE

The four ladies chain, turn 'em around  
Chain 'em right back, turn the sweetest in town  
(And then the) heads star thru, square thru  
three-quarters round  
Split the sides, round one to the middle  
A right and left thru, turn back and cross trail  
Allemande left the corner, do sa do round  
your own  
One time around, same girl you swing  
and whirl  
Sides face, everybody grand square  
I'm bettin' you're not losin'  
Sleep over me  
And if I am wrong don't fail to call  
Go all the way home, do a left allemande  
Do sa do round your partner, that corner  
you swing  
Swing the corner lady, promenade that ring  
Baby, you're the reason, I don't sleep at night  
\*Well, here we go — —

SEQUENCE: Call figure twice thru then change  
third and fourth lines to make sides active  
and call twice more.

\*NOTE: Last time thru substitute the following  
for the final line:

Swing the girl, you're the reason I don't  
sleep at night



**REMEMBER TODAY**

By Wayne and Norma Wylie, St. Louis, Missouri

**Record:** Blue Star 1616

**Position:** Open-Facing

**Footwork:** Opposite, Directions for M

**Intro:** Wait for pick-up notes and two meas.: then standard acknowledgment coming into LOOSE CLOSED pos, M's back to COH.

**Meas.**

**1-4 Waltz Bal L; Waltz Bal R; Vine, 2, 3; Pivot, 2, 3;**

Starting M's L, step to side in LOD, step on R behind L, step in place on L; repeat in RLOD starting M's R and W's L; step in LOD on L, XIB on R (W also XIB), step in LOD on L; step thru on R (both XIF) to begin three step pivot to end facing LOD in CLOSED pos.

**5-8 Fwd, Point, Hold; Back, Point, Hold; Twirl, 2, 3; Dip, Face, Close;**

In Closed pos facing LOD step fwd on L, point R and hold; step back in RLOD on R, point L back, hold; M does one fwd waltz down LOD (W does one RF twirl under joined hands (M's L, W's R) in three steps RLR); in SEMI-CLOSED pos waltz fwd dipping slightly on ct one, face partner on ct two, close R to L on ct three; end in CLOSED pos M's back to COH.

**9-12 Waltz Bal L; Waltz Bal R; Vine, 2, 3; Pivot, 2, 3;**

Repeat action of Meas. 1-4.

**13-16 Fwd, Point, Hold; Back, Point, Hold; Twirl, 2, 3; Dip, Fwd, Close;**

Repeat action of Meas. 5-8 except on last meas step fwd in LOD on M's R, W's L, dipping slightly, step fwd again in LOD on M's L, W's R moving slightly away from partner and close R to L, ending in OPEN pos with arms extended.

**17-20 Step, Swing, Hold; (Wrap) Side, Hold, Close; (Unwrap) Side, Hold, Close; Step, Swing, Hold;**

In Open pos facing LOD start M's L and W's R, step, swing away from each other, M twd COH and W twd wall; M takes two side steps twd wall in canter rhythm thus: step twd wall on R, hold ct 2, close L to R on ct 3; step twd wall on ct 1, hold ct 2, close L to R on ct 3; (while M is doing side steps in canter rhythm W will make two L face turns in canter rhythm, wrapping in one meas around her L and his R arm into close snuggle pos on M's R side; change hand hold to his L and her R and unwrap twd COH in canter rhythm); step R twd wall, swing L XIF, hold.

**21-24 (Wrap) Side, Hold, Close; (Unwrap) Side, Hold, Close; Step, Swing, Hold; Together, Face/Touch, —;**

M will repeat side steps and step swing

as in Meas. 18-20 starting L and moving twd COH; (W will repeat wrap and unwrap as in Meas. 18-20 turning right face and moving twd wall). After both step, swing away from each other, step together on M's R and W's L into CLOSED pos, M facing wall, touch and hold.

**25-28 Dip In, 2, 3; Maneuver, 2, Close; Waltz Turn, 2, Close; Twirl, 2, 3;**

In Closed pos balance back twd COH on M's L; maneuver in one meas; one RF turning waltz; twirl to OPEN-FACING pos.

**29-32 Solo Turn, 2, Close; On, 2, Close; Step, Swing, —; Face, Touch, —;**

Start M's L and W's R roll away from each other in two waltz meas making one complete turn (solo waltz turn) to end in OPEN-FACING pos facing LOD: step fwd in LOD on outside feet, swing inside feet fwd, hold ct 3; step fwd in LOD on inside feet, turning to face partner touch M's L to R (W's R to L), hold ct 3.

DANCE GOES THRU THREE TIMES, then W does two RF twirls in canter rhythm under joined hands, M's L and W's R, then change hands, Bow and Curtsy.

**ROCKIN' MUSIC TOO!**

**REBEL ROCK**

By Phyl and Frank Lehnert, Toledo, Ohio

**Record:** Grenn 14042

**Position:** Loose-Closed, M's back to COH

**Footwork:** Opposite, Directions for M

**Meas.**

**INTRODUCTION**

**1-2 Wait; Wait;**

**3-4 Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;**

As M vines L, R, L and tch R, W does a RF twirl down LOD under M's L and W's R; starting on M's R vine twd RLOD (R, L, R, tch) as W does a LF twirl under same joined hands traveling twd RLOD ending in BUTTERFLY pos, M's back to COH.

**DANCE**

**1-4 Side, Touch, Side, Touch; Side, Behind, Side, In Front; Side, Touch, Side, Touch; Side, Behind, Side, In Front;**

In Butterfly pos, M's back to COH, step to side on L and tch R, step to side on R and tch L; vine twd LOD L to side, R behind L, L to side and R in front (W also crosses behind), drift slightly apart and together during the vine and keep both hands joined; repeat action of Meas. 1-2.

**5-8 Side, Close, Cross, Step/Step; Rock Fwd, —, Rock Back, —; Side, Close, Cross, Step/Step; Rock Fwd, —, Back-Face, Touch;**

Still in Butterfly pos, M's back to COH, step to side on L, close R to L and cross L XIF of R (W crosses in back) so as to end in BUTTERFLY — SIDECAR M facing RLOD, in this pos do 2 quick steps in



place (R, L); rock fwd on R and hold 1 ct; rock back on L and hold 1 ct; step fwd (RLOD) on R turning to face partner, close L to R, cross R XIF of L (W crosses in back) so as to face LOD in BUTTERFLY-BANJO pos, do 2 quick steps in place (L, R); rock fwd on L and hold 1 ct, rock back on R turning to face partner and touch L ending in BUTTERFLY pos M's back to COH.

**9-16 Repeat Action of Meas. 1-8, ending in OPEN pos facing LOD.**

**17-24 Roll, 2, 3, Tch; Roll Back, 2, 3, Tch; Step, Point, Step, Point; Step, Point, Step, Point; Roll, 2, 3, Tch; Roll Back, 2, 3, Tch; Step, Point, Step, Point; Step, Point, Face, Tch;**

Starting in Open pos, joined hands held slightly behind and facing LOD, pull joined hands thru and roll diag (twd LOD and COH apart) L, R, L and tch; roll diag back (to original pos before start of roll apart) R, L, R and tch L; in OPEN pos "cake walk" twd LOD (step fwd on L, tch R ahead of L swinging joined hands thru to a slight back to back pos, step fwd on R and tch L ahead of R swinging joined hands back to a slight face to face pos and repeat); repeat action of meas 17-20 except the last 2 cts face partner and tch ending in LOOSE-CLOSED pos M's back to COH.

**25-28 Side, Close, Side, Step/Step; Point, Draw, Point, Draw; Side, Close, Side, Step/Step; Point, Draw, Point, Draw;**

In Loose-Closed pos, M's back to COH, step to side on L, close R to L, step to side on L and do 2 quick steps in place R, L; point to side with R and draw back to L and repeat the point-draw; step to side on R, close to L to R, step to side on R and do 2 quick steps in place L, R; point L to side and draw back to R and repeat the point-draw ending in CLOSED pos, M's back to COH.

**29-32 Side, Close, Back, Point; Walk, 2, Face, Touch; Roll, 2, 3, Touch; Roll, 2, 3, Touch;** Starting on M's L step to side and close R to L, turn 1/4 RF and step back on L (backing down LOD) W turns 1/4 LF, point M's R twd RLOD; in REVERSE OPEN pos walk R, L twd RLOD, step R and turn to face partner and tch L ending in BUTTERFLY pos, M's back to COH; roll down LOD L, R, L and tch R (M roll LF, W roll RF); roll twd RLOD R, L, R, tch L ending in BUTTERFLY pos M's back to COH.

**Tag: Rock Fwd, —, Rock Back, —; Twirl, —, 2, —; Apart, Point**

In SEMI-CLOSED pos facing LOD rock fwd on L and hold 1 ct, rock back on R and hold 1 ct; M walks fwd L, R while W does 1 twirl in 4 cts ending facing partner; step apart on L and point R twd partner and SMILE.

## MEANS THAT YOU'RE GRAND

### BEI MIR BIST DU SCHON

By Frances and Oscar Schwartz,  
St. Petersburg, Florida

**Record:** SIO 3134

**Position:** Open-Facing for Intro; Banjo, M facing LOD for dance

**Footwork:** Opposite, Directions for M.

**Meas.**

INTRO

**1-2 Ready; Reverse Twirl to Banjo;**

In Open-Facing pos wait four counts (one measure) but SHIFT WEIGHT to M's L and W's R; as M steps twd RLOD on R, W does a reverse twirl (LF) 1 1/4 around (LRL) to end in BANJO pos M facing LOD, tch L.

DANCE

**1-4 Run, 2, 3, Brush; Run, 2, 3, Turn (To Sidecar); Run, 2, 3, Turn (To Banjo); Run, 2, 3, —;**

In Banjo pos walk fwd LOD L, R, L, brush R; walk R, L, R, pivot to SIDECAR pos (retaining wt on R); traveling RLOD walk L, R, L, pivot to BANJO; walk LOD R, L, R, and hold one ct.

**5-8 Roll, , 2, ; Apart Two-Step; Dip Back, —, Recover, —; Together Two-Step;**

Both solo roll two slow steps in place (M LF, W RF) ending in FACING pos M's back to COH; move away from each other (M twd COH) with a slow two-step; dip back on R (W's L), hold one ct; recover on L, hold one ct; two-step together and assume LOOSE-CLOSED pos M facing wall.

**9-12 Fwd, , 2, ; Step Back, Back, Dip, —; Recover, —, Tch, —; Side, Behind, Side, —;** Walk fwd twd wall 2 slow steps (L, R); walk bwd (fast) L, R, dip back twd COH on L, hold one ct; recover wt on R, hold one ct, tch L to R, hold one ct; step to side (LOD) on L, step R (XIB) along LOD, quickly step to side on L (dipping slightly) hold one ct.

**13-16 Recover, —, Cross (Front), —; Side, Behind, Side, —; Turn Two-Step; Two-Step (To Semi-Closed);**

Recover wt on R, hold one ct, cross L in front of R, hold one ct; quickly step to side (RLOD) on R, step L behind R, step swd on R (dipping slightly), hold one ct; do 2 turning two-steps along LOD ending in SEMI-CLOSED pos facing LOD.

**17-20 Walk, , 2, ; Girl Turn, 2, Dip Back, —; Rock Fwd, —, Rock Back, —; Back, Close, Fwd, —;**

Walk 2 slow steps fwd (L, R); do 2 fast steps in place (L, R) as W moves around in front of M to assume CLOSED pos, dip back on L, hold one ct; rock fwd on R, hold one ct, rock back on L, hold one ct; step back on R, close L to R, step fwd on R, hold one ct.

**21-24 Tamara Two-Step; Tamara Two-Step; Around Two-Step; Two-Step (to Semi-Closed);**



Retaining M's L hand hold with W's R the M two-steps almost in place and W slightly backs up along LOD with a two-step at the same time the joined hands are raised and the W places her L hand behind her back near the right hip and palm out where the M reaches and joins it with his R hand; two-step past each other and release upper hands at the same time turning to face partner with M's back to LOD; momentarily releasing the upper hands (M's L, W's R) and re-joining them behind the M's back and at the same time releasing the other hands as M turns 1/2 LF in 2 two-steps and the W does 2 two-steps around him turning on the last count to both face LOD and resume SEMI-CLOSED pos to repeat.

**25-28 Walk, , 2, ; Girl Turn, 2, Dip Back, —; Rock Fwd, —, Rock Back, —; Back, Close, Fwd, —;**

Repeat action of Meas. 17-20.

**29-32 Tamara Two-Step; Tamara Two-Step; Around Two-Step; Two-Step;**

Repeat action of Meas. 21-24 except on last two-step W goes only far enough around to end in BANJO pos to repeat dance.

SEQUENCE: Dance goes thru THREE TIMES. As the last time thru is completed, both face LOD then each make a solo spin (M LF, W RF) to face, BOW and CURTSY.

#### ALTERNATING CURRENT

By Madeline Allen, Larkspur, California  
and Jerry Helt, Cincinnati, Ohio

**First and third go forward and back**

**Pass thru across the track**

**Both turn left in single file**

**Halfway round, Dixie chain, stop**

**Men turn back, star thru**

**Same men with the sides make a left hand star**

**Once around, not too far**

**Same men center with a right elbow**

**Partners by the left go halfway round**

**Back by the right, go twice around**

**Sides cross trail, left allemande**

**Partners right, right and left grand**

#### ALL THRU

By Paul J. Grabner, Bakersfield, California

**First and third go forward up and back with you**

**Forward again and square thru**

**Four hands around and a quarter more**

**Separate go around one**

**Into the middle with a do sa do**

**All the way around to an ocean wave**

**Rock it forward and back, then pass thru**

**Right and left thru with the outside two**

**Turn 'em around and dive thru, star thru**

**Face those two with a right and left thru**

**Turn 'em around and cross trail thru**

**Corners all left allemande**

#### GOOD

#### QUICK DEAL

By Ralph Kinnane, Birmingham, Alabama

**One and three go right and left thru**

**Turn your girl and half square thru**

**With the outside two**

**Eight chain four**

**Count four hands across that track**

**Keep on going, don't look back**

**Pull on by, half square thru**

**Then wheel and deal, two by two**

**Center four pass thru**

**With the outside two, eight chain four**

**Count four hands across that track**

**Keep on going, don't look back**

**Pull on by, half square thru**

**Then wheel and deal two by two**

**Center four pass thru**

**Allemande left**

#### SWING'N WAVE

(Revised Version)

By Fred Applegate, La Mesa, California

**Four ladies chain across with you**

**Two and four right and left thru**

**Heads to the middle, back you go**

**Middle again with a do sa do**

**All the way round to an ocean wave**

**Rock 'em out, bring 'em back**

**Swing by the right halfway Jack**

**Balance forward, back again**

**Girls swing in behind the men, pass thru**

**Go like Cain, turn right around one, Dixie chain**

**Gent go right, lady go left, around one**

**To a line you get, forward eight**

**and back with you**

**See saw round the opposite two**

**Two ocean waves when you get thru**

**Balance out, balance in**

**Swing by the left just half again**

**Balance forward, backward too**

**Four ends swing in behind those two**

**On to the next Dixie chain, face the middle**

**Do sa do, make two ocean waves you know**

**Balance forward, back I say**

**Swing by the right just half way**

**Balance forward, back to the world**

**Men swing in behind those girls, on to the next**

**Dixie chain, girls turn back, left allemande.**

#### CONTRA CORNER

#### STUDIO REEL

By Bill Mitchener, Grosse Pointe Woods, Mich.

**1, 3, 5 active and crossed over**

**Actives center, down you go**

**Turn alone, come back you know**

**Cast off half, then down by four**

**The ends wheel in and come on back**

**Bend the line, two ladies chain**

**Chain 'em back in the same old track**

**You all pass thru, then turn alone**

**With the lady on your right half promenade**



### A FAST QUICKIE

By Harlan McKechnie, Shelby, Montana

Heads move forward, back you go  
Go forward again, do sa do  
All the way around to an ocean wave  
Balance forward, back you do  
Sides along the line a right and left thru  
The same couples gonna star thru  
Everybody go right and left thru  
Turn 'em around then star thru  
Right and left thru and turn your Sue  
Dixie chain on across the land  
Girls turn back, left allemande.

### BREAK

By Dusty Rhodes, Biloxi, Mississippi

Promenade, don't slow down  
One and three wheel around  
Right and left thru  
Turn on around square thru  
Three-quarters round  
Move on to the next, star thru  
Pass thru, stick out your hand  
Left allemande

### SIMPLE WAVE

By LaVern Moore, Cawker City, Kansas

Promenade, don't slow down  
Keep walking those girls around and around  
One and three you wheel around  
Do a right and left thru and turn 'em around  
Same two ladies chain and turn 'em around  
Do a Dixie style to an ocean wave  
Balance forward and back  
Swing by the left, lady in the lead  
Do a Dixie chain, lady go left, gent right  
Left allemande, partner right  
Go right and left grand

### AUTHORS! HERE'S A CHALLENGE!

Much of the new material received by our workshop staff contains figures designed around the newer, unproven and unaccepted movements. This is fine since the best method of evaluating these new movements is by using them for a little while in order to determine their workability and the dancers' reactions to them. However, we constantly have new dancers joining in the participation of our hobby who need to become thoroughly familiar with the accepted and standardized basics before they can absorb and properly execute experimental figures.

In addition, we have in many parts of the country dancers whose participation in square dancing is much more limited than others. These people enjoy variety as much as the dancer who is able to dance several nights each week, but learning new movements is not the answer for them. So, those of you who enjoy working out new figures, how about sparking the imagination and accepting the challenge to compose dances that are interesting, workable and fun to do, and still employ those movements which have been accepted as standard basics? We'll be most happy to hear from you.

### SINGING CALL

### DONEGAL FIRST NIGHTER

By Bill Blinn, San Antonio, Texas

Record: Windsor 4183, Slaunch to Donegal

INTRO and ENDING

The head two gents cross over  
By the opposite lady stand  
The side two gents cross over  
Then all join hands  
You bow to your partner lady  
And bow to your corners all  
Then turn around swing your own  
And promenade them all  
You promenade your partner girls  
Around the ring you go  
Right back home swing your girl  
Swing her high and low  
Then do sa do your corner  
Come back swing Colleen  
\*Now square your sets and settle down  
You have your Irish Queen

### FIGURE

\*\*The head two couples you promenade  
Halfway around the ring  
Halfway around to the other side  
And then your partner swing  
The side two couples you promenade  
Halfway around with you  
Halfway around to the other side  
Then all join hands you do  
You circle left, it's left you go  
Then swing the corner Sue  
Yes corner swing, then promenade  
She's walking home with you  
Well promenade go around the ring  
You've got a brand new gal  
Now take her home and swing again  
In dear ol' Donegal

### MIDDLE BREAK

The head two gents cross over  
The opposite lady swing  
The side two gents cross over  
You do the same ol' thing  
Now bow to your partner lady  
And bow to your corner all  
Then turn around swing your own  
And promenade 'em all  
You promenade your partner girls  
Around the ring you go  
Right back home swing your girl  
Swing her high and low  
Then do sa do with the corner  
Come back and swing Colleen  
Now square your sets and settle down  
You have your Irish Queen

### TAG ENDING

\*Now bow to your partner lady  
You bow to your Irish Queen  
\*\*Alternate starting heads and sides

SEQUENCE: Intro, figure twice, middle break,  
figure twice ending with tag.



## FROM THE EXPERIMENTAL LAB

Here are seven drills utilizing the material presented on pages 74 and 75 of this issue.

### WHEEL THRU AND LEFT WHEEL THRU FIGURES

By Paul Moore, Columbus, Ohio

#1

Head couples promenade  
Half way is what you do  
Come down the middle with a right and left thru  
Turn around and the same two  
Wheel thru, do a right and left thru  
Turn around and the same two  
Wheel thru, go on to the next  
Do a right and left thru  
Same couples pass thru  
Go on to the next, do a right and left thru  
Turn on around, make a ring of eight  
Circle to the left, etc.

#2

Head couples pass thru, separate go around one  
Into the middle do a right and left thru  
Turn around and the same two  
Wheel thru and separate  
Go around one and don't be late  
Into the middle do a right and left thru  
Turn on around and the same two  
Do a left wheel thru and separate  
Go round one, into the middle  
Pass thru to a left allemande

#3

Head couples lead to the right  
Circle up four don't take all night  
Head men break and make a line  
Go forward up and back with you  
Then a right and left thru, go two by two  
Same couples wheel thru  
Do a Frontier whirl and the inside arch  
Dive thru, star thru  
Left wheel thru and a right and left thru  
Turn on around, inside arch  
Dive thru, pass thru  
Left allemande

#4

Head couples promenade  
Half way round with your maid  
Lead to the right and circle four  
Half way round and dive thru  
Wheel thru and separate  
Go around one and don't be late  
Into the middle and pass thru  
Allemande left

### WHEEL-THRU TEACHING EXAMPLES

By Willard Orlich, Akron, Ohio

#1

Head two couples forward and back  
Wheel-thru and circle up four  
Head gents break and line up four  
Forward eight and back with you  
Right and left thru and when you do  
Wheel-thru, inside two wheel-thru  
California twirl all eight of you  
Heads cross trail thru to a left allemande

#2

Head couples wheel-thru  
Left wheel-thru the outside two  
California twirl then pass thru  
Cross trail and find the corner  
Left allemande

#3

All four couples half sashay  
Run up to the middle and back that way  
Head couples wheel-thru  
Left wheel-thru the outside two  
All turn back  
Cross trail thru to a left allemande

#4

Side ladies chain across the way  
Whirl away a half sashay  
Heads go forward and back  
Half square thru then wheel-thru the outside two  
All turn back and circle up eight  
Reverse back around the land  
Gents turn back to a Dixie grand  
Right, left, right, left allemande

#5

Heads to the right and circle four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Wheel-thru on a double track  
First couple left, next one right  
Right and left thru the two you meet  
Cross trail thru to a left allemande

#6

Head two couples square thru four hands round  
Then wheel-thru and a quarter more  
Wheel and deal two by two  
Inside arch, dive thru, pass thru  
Left wheel-thru and a quarter more  
Wheel and deal two by two  
Inside arch, dive thru, pass thru, left allemande

### SPUTTERING SATTELITE

By Del Coolman, Flint, Michigan

(With the opposite girl)

Promenade and don't slow down  
One and three wheel around  
Right and left thru the couple you've found  
Pass thru, on to the next, right and left thru  
Come right back and Susie Q  
Opposite right and partner left  
Opposite right and partner left  
Turn her around and face those two  
Right and left thru, turn 'em around and pass thru  
Face your partner and the same four  
Star by the right once around  
Side gents and the girl in back  
Star left on the inside track  
Once around to the same two, right and left thru  
Inside arch, dive thru, pass thru  
Star thru, then right and left thru  
Pass thru, face your partner  
Star by the right, a four hand star once around  
Head two gents and the girl in back  
Star left on the inside track  
Once around to the same two, right and left thru  
Star thru, cross trail, allemande left

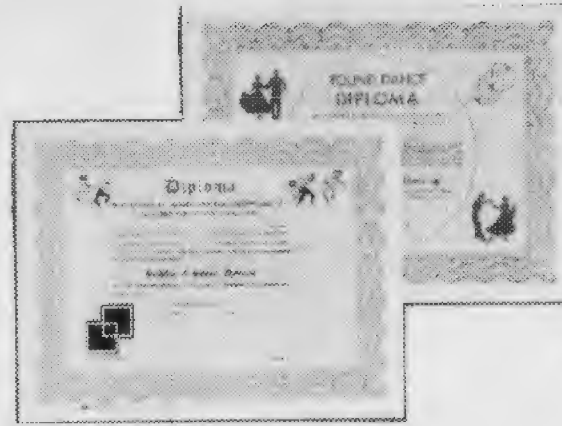


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(Letters, continued from Page 7)

possible. Our kids sure seemed to enjoy all the things they did up there and really liked the program set up for them. Asilomar is the kind of vacation you hate to see come to an end...

Wilma Nogues  
Santa Maria, Calif.

Dear Editor:

Thank you very much for writing the nice article on our Mystery Trip (Walkthru, August, 1962, SIO). This has developed into a very nice relationship between the Windsor (Ontario) square dance group and the Monroe, Michigan, dancers. This last year we put up a trophy that can be taken from either club by visiting with at least three sets. They came down last spring and took it back with them; we are now making plans to go back this fall and recover it from the Windsor group...

Rudy Hasselbach  
Temperance, Mich.

Dear Editor:

... We would like to hear from anyone interested in a group trip to the 1963 Convention in St. Paul, Minn. Would like to work out a trip to Oklahoma City, join the Funtimers

there, on to St. Paul, then to Yellowstone Park and Butte, then home on the Union Pacific thru Pocatello and Salt Lake City, or home thru Seattle and Portland. We will welcome inquiries on this subject.

Cal Selinger  
7235 Del Rosa, Ave.  
San Bernardino, Calif.

Dear Editor:

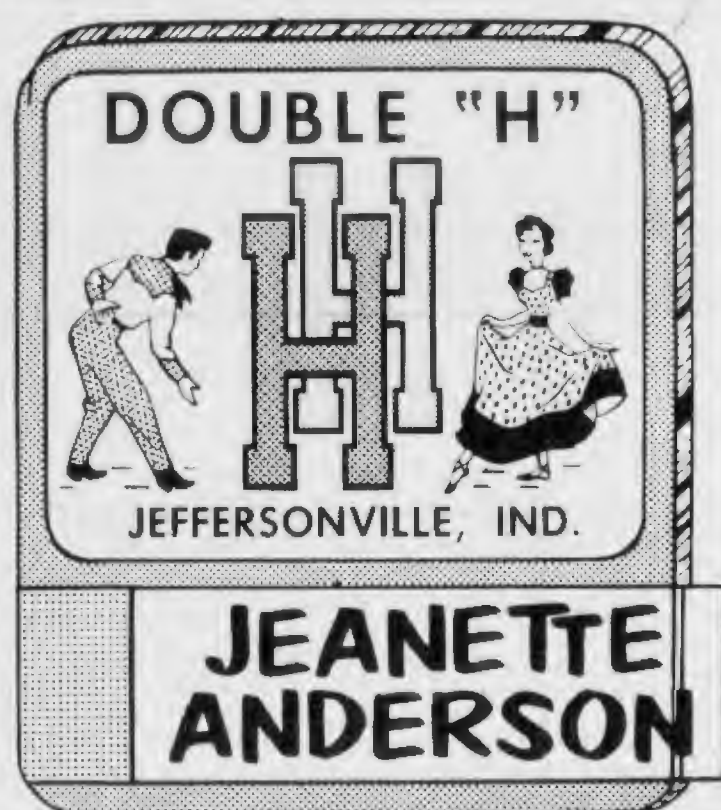
... I have a standing invitation to call for the Dhahran Hoedowners any time I am in Dhahran, so will try and make a trip there every once in awhile. These people work at the Aramco Oil Co. and have their own little American settlement there.

One of the ways they sell square dancing is to give a subscription to Sets in Order to each new dancer for graduation. This is included in the fee charged for lessons.

Bob Demery  
Taif, Saudi Arabia

Dear Editor:

What a boon the (July) issue of Sets in Order has been to me while I am back here in the hospital... It has given me many hours of pure pleasure because this issue was not "for



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reading only"; this was for digesting and under-scoring and dog-earing the pages! Congratulations to all your staff! Only recently did I send you a note about how your issues were improving but this one with "Springboard to Planning Party Fun," etc., has me so exhilarated with its variety and has so fired my imagination that my husband will be surprised to see all the turned-down page corners, something which is a sacrilege in our home! This issue has brightened many otherwise miserable hours . . .

Gladys A. Ross  
Brooklyn, N.Y.

Dear Editor:

. . . We enjoy Sets in Order so much we'd be glad to pay double the price to receive it. You folks can never know how much encouragement and enjoyment we get from it . . .

TSgt. "Dixie" Welch  
Okinawa, Ryukyu Islands

Dear Editor:

. . . Last year when I was in Sydney with my wife, where we met up with many Australian square dancers, we were fortunate enough to meet an American couple, namely Al and Doris Delong from Riverside, Calif. This couple

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seemed to be at most of the special functions and I was glad to persuade them to include New Zealand in their itinerary. Unfortunately time did not permit them to come to Dunedin but I was able to arrange billets in Christchurch last Christmas and a party of us came up from Dunedin so we could entertain Al and Doris for a few days.

Although this may seem a small matter to you it did make us feel happy to be able to dance to an American caller and at the same time to be able to do something for American

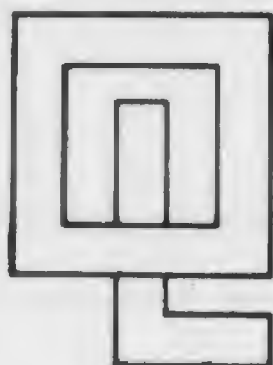


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F. A. Stuart  
Dunedin, New Zealand

Dear Editor:

In the (August) issue of Sets in Order I enjoyed the article about the Western States Convention at Las Vegas. However, Oklahoma should also have been mentioned. There were two couples of us there, in addition to Cliff and Smiley, one of our better Oklahoma bands, hav-

ing the honor of sharing in furnishing the music.

Gene Price  
Seminole, Okla.

(*Good Night Irene*, continued from Page 16)  
song a definite German beer garden lift to the waltz, and one of his verses started,

"Some times I drink some whiskey,  
(some whiskey),

Some times I drink some beer, (some beer)."

I think the first recording of the song may have been Leadbelly's recording on Asch, (now defunct), right after the war. Someone in the

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square and round dance field seized upon the tune and made a dance to go with it. Some purists object to commercially successful versions of folk songs; I've never been able to share this resentment. It has been these popular presentations of folk songs by such groups as The Weavers, Kingston Trio, Limelighters, and others, that have made them popular with a great portion of the population. The purists could never have accomplished this by themselves.

According to all the experts, songs like

"Irene," and "On Top Of Old Smokey," and, for that matter, almost any folk song, couldn't possibly become popular. They have been proven wrong at the rate of about one top hit per year for the last thirteen years.

It's too bad more square dance enthusiasts won't learn to waltz. The accomplishment would be far more lasting, and give far more pleasure than the memorizing of a few transient round dance routines. Waltzing even has its place in the history of the Church. At one time Waltz music was encouraged. The three-

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four time was considered to represent the Trinity, which was somehow supposed to be a good lesson. Later, when the Christian world became exceptionally exercised over the prevalence of SIN, waltz tempo came to be regarded as too sensuous and too tempting as a workshop of the Devil, and it fell into disfavor. Of course, the rhythm reached its peak with the "Viennese" waltz composers of the late 19th century and early twentieth century. (See TIME magazine, Aug. 31, 1962, page 61). The secret of the particular Vien-

nese waltz rhythm that sets it apart from the plodding OOM-pah-pah of Ye Olde Tyme American waltz is the slight advancing of the second beat of the measure and the slight delay of the third beat. This somehow puts a cloud under your feet that you can dance on all night long without getting tired.

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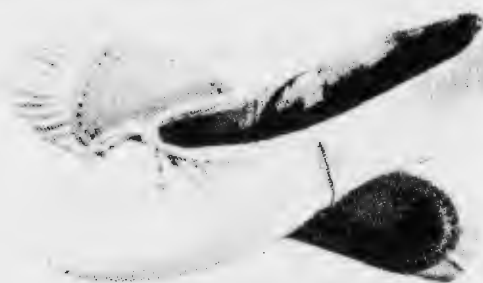
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The lasting qualities of round dances are always a subject for speculation and discussion. Just for the record it might be interesting to consider some of the Rounds of the Month chosen by the Round Dance Teachers' Assn. of So. Calif. The practice was begun in 1953 and these rounds were chosen for that year: Side by Side, Glow Worm, 1898, Kentucky Waltz, Stumbling, Shanty Town, Black Hawk, Coconut Grove, Merry Widow, Pretty Baby, Peek-a-Boo and Honey. Some of these are lost in limbo but sometimes Side by Side, Glow

Worm, Black Hawk and Honey show up at a dance.

Now let's skip five years and look at the association's choices for 1958. By this time they were choosing for both square and round dancers so we'll list those for the first four months only. Here they are, for square dancers: Tonight's the Night, Moonlight Swim, Champagne Time, Love Me; and for round dancers: Gypsy Waltz, While We Dream, Sophia, Lingering Lovers. There's a more familiar ring here, with Champagne Time, Love Me, and Sophia still appearing on the programs. How many of these are in *your* repertoire of rounds?



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## ROUND OF THE MONTH CHOICES

Round of the Month choices in various areas for the month of August should still be retaining their popularity or the fact must be faced that they weren't very good choices. Let's see how many of the following are still on the list at your dances. R.D.T.A. of Southern California chose *Peggy* for square dances; *Maria Elena* for round dancers. R.D.T.A. of Northern California chose *Peggy* for square dances; *Tonight* for round dancers. The newly-formed Round Dance Instructors' Assn. of San Diego chose

*Sugar Blues Mixer* for square dancers; *Ragtime Two-Step* for Intermediates and *Miami Shore* for Advanced round dancers. The S.W. Ohio S.D. Federation chose *Golden Gate Waltz*; the Utah Fed. of S.D. Clubs chose *Pazzo Pazzo* for square dancers and *Falling in Love* for round dancers. Are you still doing these dances? Or did you never do them? We would like to receive information on round dances of the month from each source as soon as possible each month. Drop a card.



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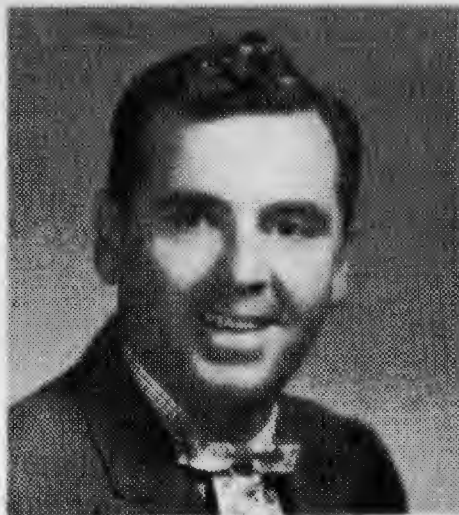
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# The CALLER OF THE MONTH



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WHEN CHARLIE and Dorothy Kides had been square dancing for about three months, they were rashly taken to the highest level square dance in their area. They went willingly enough but spent most of their time sitting out. This gave Charlie a beautiful opportunity to listen to the calling, especially the call, "Blue Tail Fly." The music, the dance, the way the crowd received and responded to it, fascinated him and he spent months trying to persuade several local callers to do it. When that failed, Charlie determined to learn the call himself, even tho' he had no great desire to be a caller. This was in 1954.

By the summer of 1955 he was fooling around with calling quite a bit; he did guest

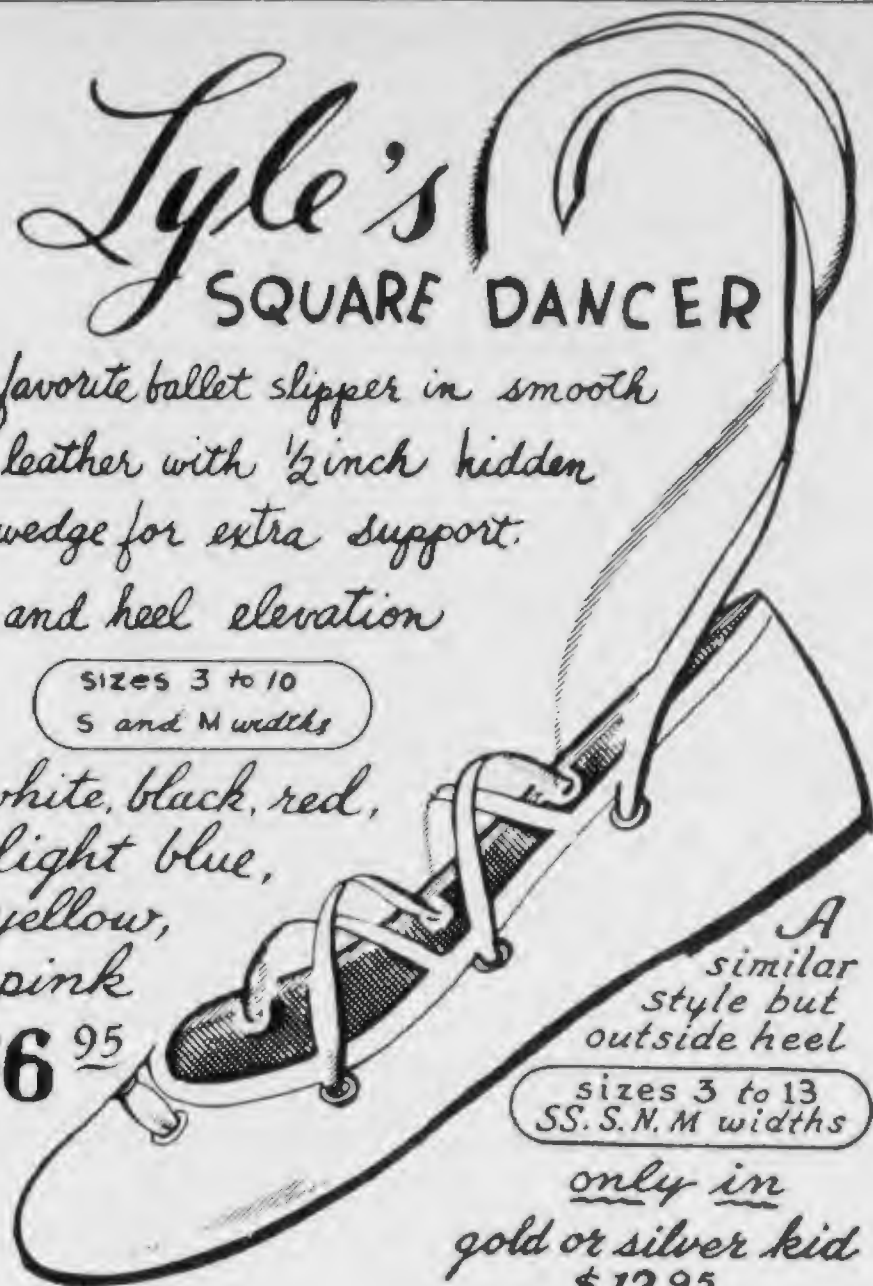
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tips and occasionally "openers and closers" at the Jolly Promenaders dances for Dick Foster, the regular caller. When Dick was suddenly drafted into the Army, Charlie began calling in earnest and is still calling for this club.

In addition to the first club Charlie has three other clubs on a regular basis plus guest dates around and about. He teaches at least one class each year; feels very strongly that callers have an obligation to prepare new dancers for the activity. "Besides," he says, "callers who don't teach miss one of the most rewarding experi-

ences in the movement if they are not in on the beginner's discovery of the wide scope of square dancing fun."

The Kides' have attended several dance institutes and East Coast festivals and conventions. Charlie has been on the staff at Square Acres, Camp Kaufmann and Timberline Party. There are two Kides daughters; Linda, 14 and Debbie, 5. Charlie is a bricklayer by trade but he says that in the winter months there is a question as to which is the vocation and which the avocation.

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SPEAKER "DO-IT-  
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## **AREA ROUND DANCE POLL**

Thad Byrne up in Spokane, Wash. likes to take a poll on "round dances most enjoyed" of his Do Si Do Club every year. In the 1962 poll, some of the "top forty" round dances, listed in the order of their popularity with the club, go like this: Doll Dance, Blue Pacific, Side by Side, Candle Light, Corrido, Beautiful Ohio, Lonely Little Robin, International Waltz, Honey, Waltz of the Bells, Country Two-Step, Anniversary Waltz, Happy Polka and Champagne Time. Does *your* club still enjoy many of these?

## **EXPERIMENT IN SPELLING**

Just for fun, we've been conducting a survey on name-spelling at Sets in Order. We were struck by the variety of ways certain names appear in various magazines and on programs. Selmer Hovland's, for example. He's the caller from Wagon Mound, N.M. In just a short time we noted these interesting variations in spelling Selmer's name: Selmer Houland, Selmar Hoveland, Selma Hovland and Selmar Hovelan. He must wish his name was Smith. Anyway, we had fun with our miniature spelling survey.



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*Earl and Mary Jessie — Akron, Ohio*

**L**IKE SO MANY of the competent round dance instructors, Earl and Mary Jessie slipped into round dancing via the square dance route. When they began square dancing in 1949 very little round dancing was being done in Akron and it wasn't until the Frank Hamiltons were booked into Akron for a Round Dance Workshop in 1954 that the Jessies decided to further the round dance aspect of their experience by attending.

This inspired them to want to know more about round dancing from the ground floor up, so they and another couple organized a beginners' class. There were no round dance instructors in Akron then, so they engaged a couple from out of town to come in and teach.

In 1957 Earl and Mary started teaching on their own, with Mary doing the instructing. They have continued with their teaching ever since, sometimes having as many as four classes going at the same time.

Earl and Mary organized an exhibition group called the Carousels who have demonstrated rounds at festivals and conventions in northern Ohio. Included in this exhibition group are several other round dance leaders from the area. The Jessies have also taught rounds at numbers of Ohio festivals and have been asked to do the same at various camps thru the years.

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 S/D Party & After Party with Joe Lewis  
 Write to Manning Smith, 111 Walton St., College Station, Tex.



This they have had to decline because of Earl's work.

The Jessies were Round Dance Chairmen of the Akron Area Square & Round Dance Federation for four years, 1957-1961 and have been Co-Chairmen for the past year. They were Chairmen of the Akron Area Round Dance Festival in 1960 and Co-Chairmen in 1961. They are also members of the Cleveland Round Dance Teachers' Council.

Mary and Earl feel there is a definite place for round dancing in the square dance activity

and that one should just naturally go with the other.  
 —Carl & Pat Smith

### A HANDY CALLERS' AND DANCERS' DICTIONARY

By Barry Garland, Seattle, Wash.,  
and Al Berry, Hope, B.C., Canada

**W**ITH THE TREND in dances going towards hash calls, callers calling faster, more complicated figures, the time has come for a handy-type reference guide. Keep this list readily available during the dances and the



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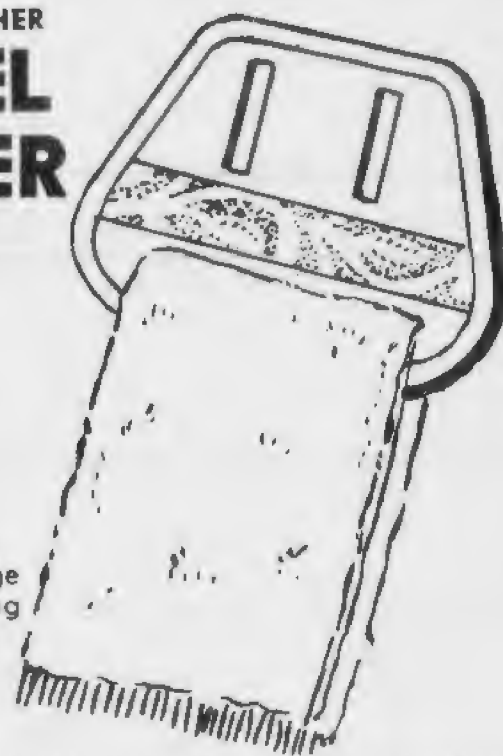
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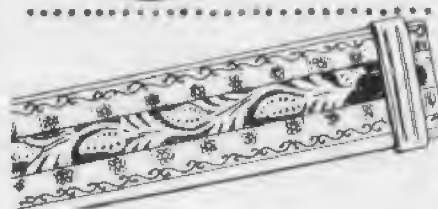


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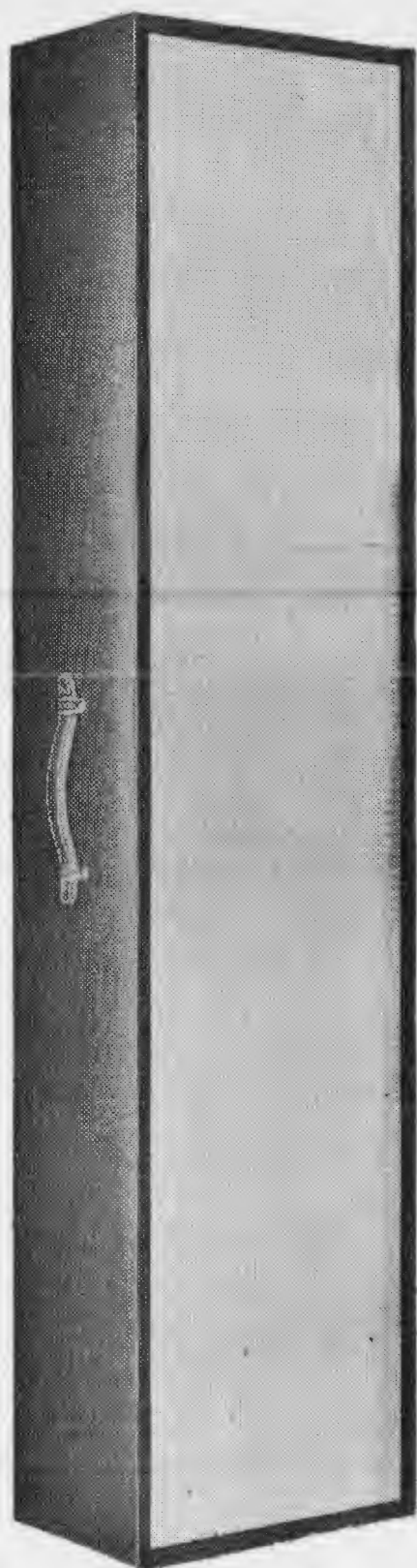
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Partner.....Anyone left over  
Crosstrail.....Short-cut home  
Caller.....Ol' blabbermouth himself  
Shuffle the Deck.....Best way to mix people  
and poker  
Bend the Line.....A geometric impossibility;  
forget it  
Grand Square.....I had a lovely time, too  
Ends Turn In.....Centers will dance all night  
Texas Star.....Davey Crockett

Let 'Er Go.....I had 'er first  
Between the Ladies Stand.....A busy bachelor  
Old Fashioned Girl....."Mother"  
Ewe Turn Back.....Darn that ram!  
Square.....Seven people wondering what in  
the world you're doing  
Promenade.....Grab somebody and head  
for the hills  
Swing.....Callers use it frequently to cover up  
mistakes  
Allemande Left.....The starting point of the tangle  
Do Si Do.....Forget it; nobody does it properly  
any more  
Runouttanames.....Wejusthave

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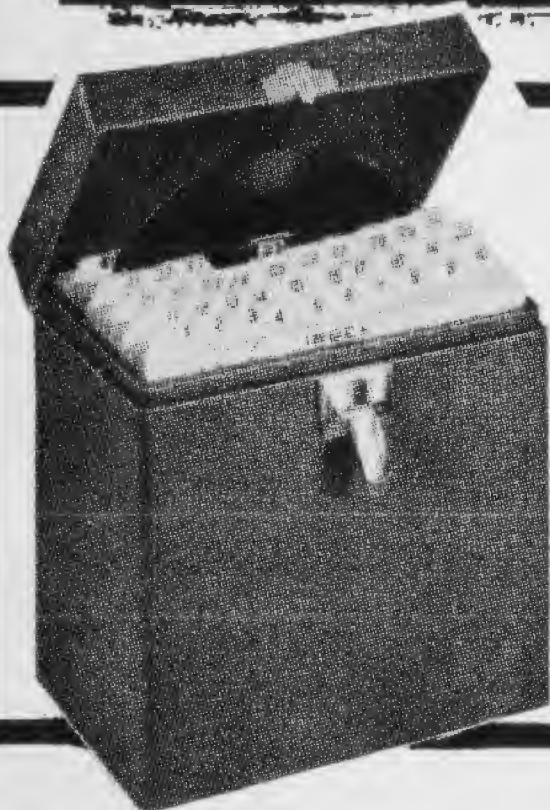
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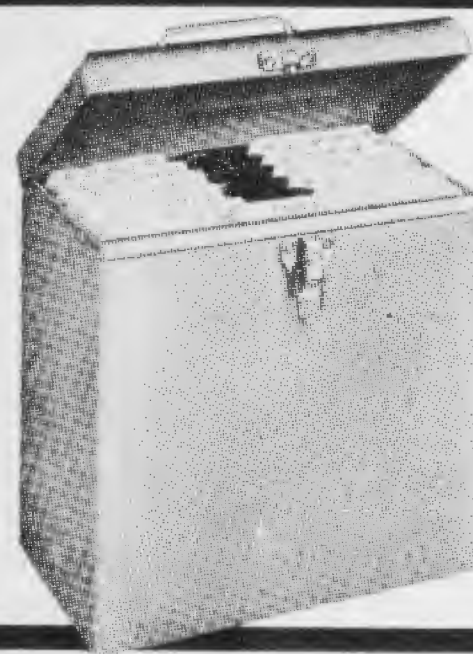
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—Lillian Buysens, Saginaw, Mich.

A crisp new dollar bill goes to Lillian for this Square Gem.

### YOURS FOR THE ASKING

We are once again inviting you to take advantage of our offer of back issues of Sets in Order. These magazines will be sent free of charge — except for the postage — to anyone wishing to distribute them to non-subscribers. Our procedure is to send batches of one particular back issue of our choice; not a variety of copies. Just write us at 462 No. Robertson Blvd., Los Angeles 48, California, and tell us how many you can use. We will fill the requests as long as the supply lasts and bill for postage.

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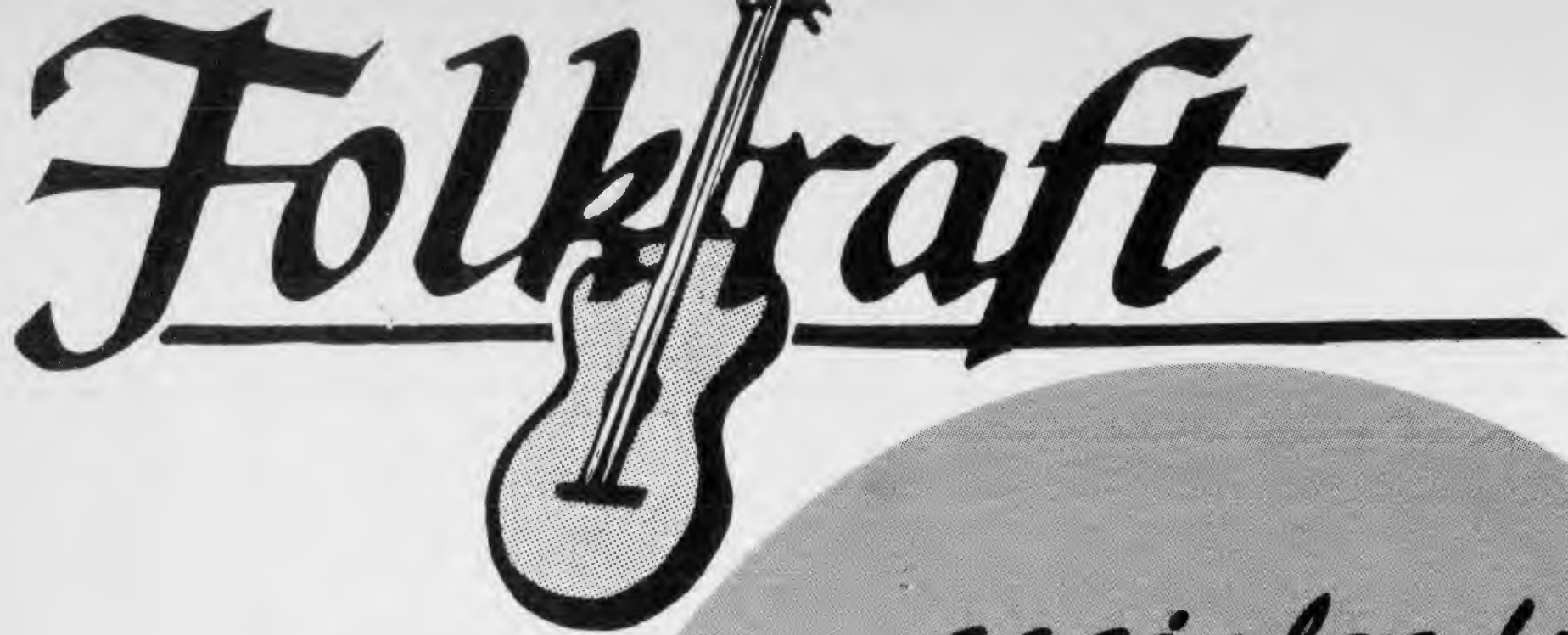
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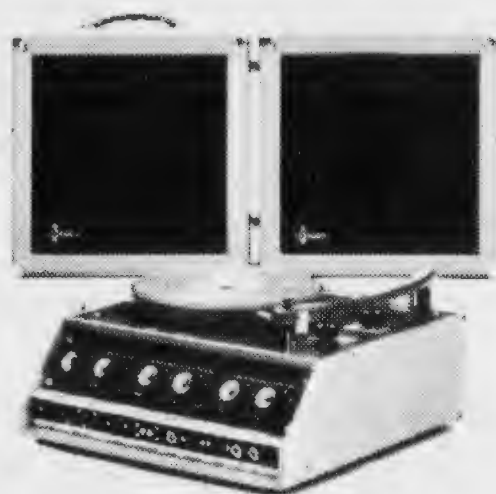
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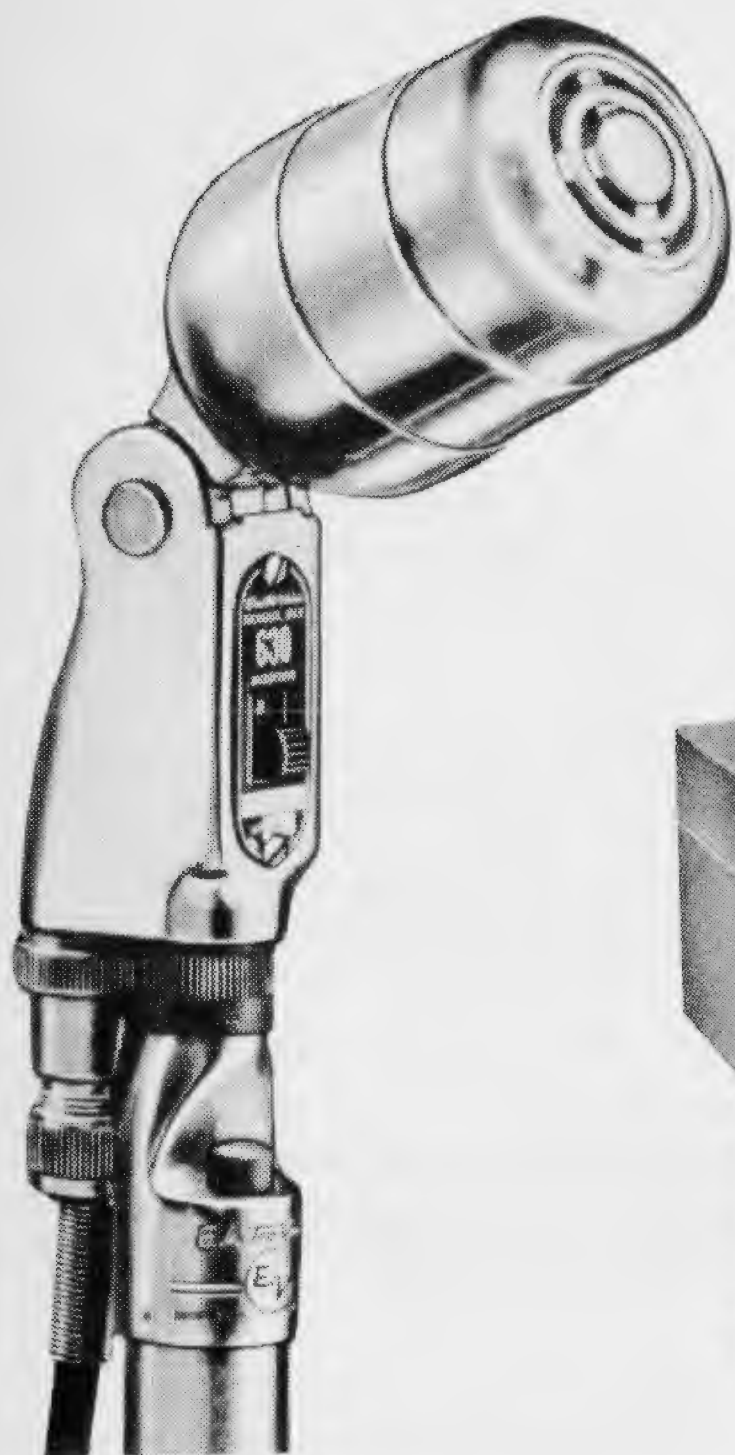
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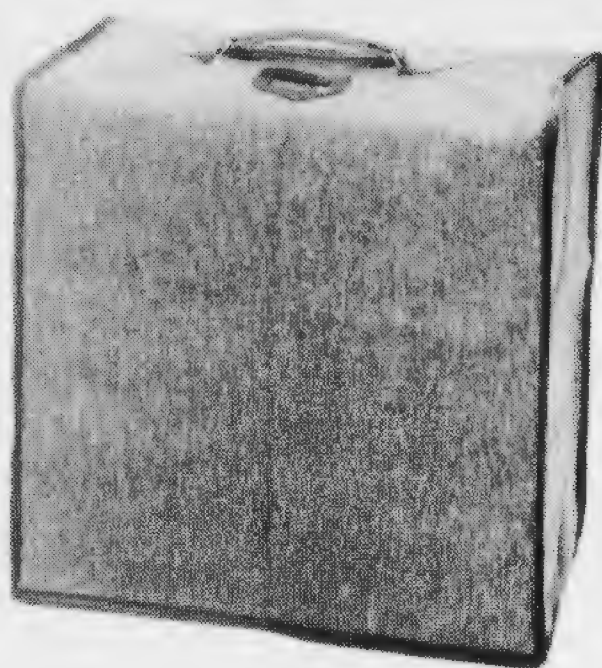


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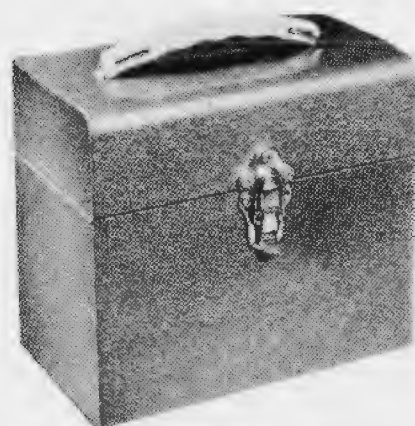


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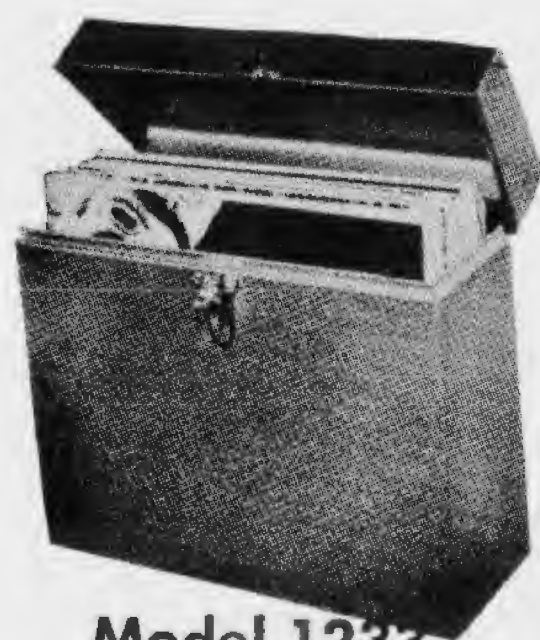
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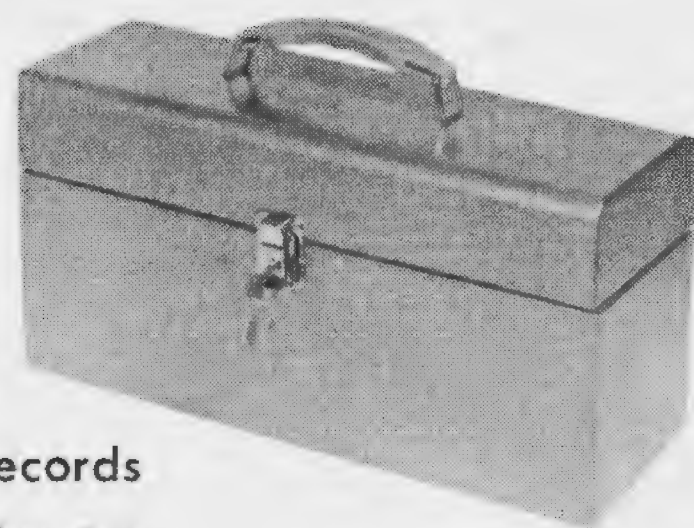
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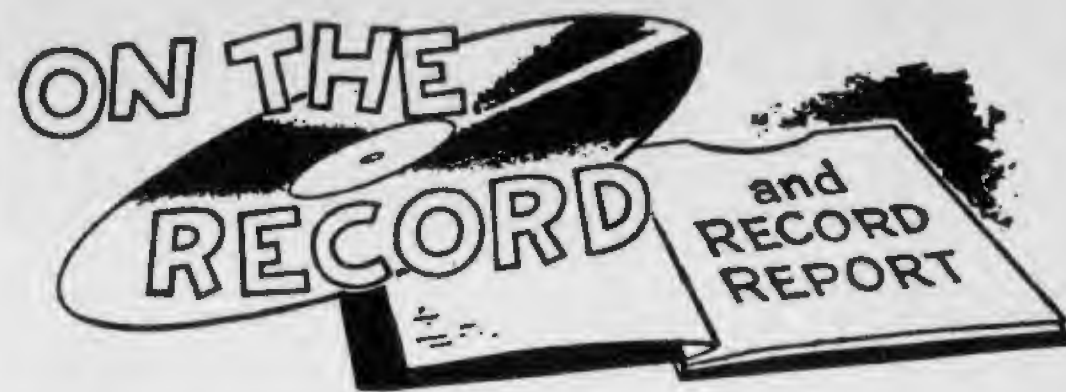
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Additional Dealers on Next Page



### SINGING CALLS

#### HOT TIME SQUARE — Top 25046

Key: E flat      Tempo: 130      Range: High HC  
Caller: Dick Jones      Low LB  
Music: Standard 2/4 — Trumpet, Clarinet, Piano, Drums, Bass

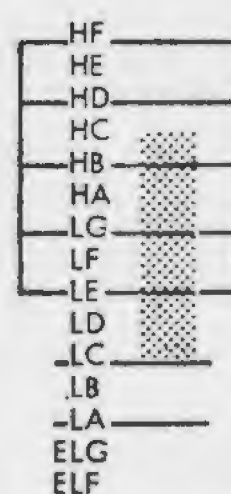
**Synopsis:** (Figure) Heads up and back — square thru — do sa do — same girl star thru — right and left thru — pass thru — bend the line — up and back — pass thru — wheel and deal — double pass thru — promenade left — sides wheel around — right and left thru — star thru — swing — girls promenade — box the gnat — do sa do — promenade. (Break) Allemande — partner right — men star left — star promenade — men back out — ladies chain — chain back — all around corner — see saw — men star right — allemande — grand right and left — promenade.

**Comment:** Music is lively and well played though the tune is quite repetitive. Dance patterns are well timed and conventional. Dancers seem to enjoy it. Call sheet also offers a "simple" version. Rating ☆☆

#### ROSALITA — Bogan 1143

Key: B flat      Tempo: 129      Range: High HB  
Caller: Tommy White      Low LB  
Music: Western 2/4 — Violin, Piano, Guitar, Drums, Bass

**Synopsis:** (Break) Walk around corner — partner swing — circle — allemande — grand right and left — promenade — heads wheel around —



#### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



right and left thru — cross trail — allemande — promenade — swing. (Figure) Four ladies promenade — do sa do — swing — heads up and back — square thru  $\frac{1}{2}$  — separate round one — pass thru — right and left thru — dive thru — square thru  $\frac{3}{4}$  — corner swing — promenade.

**Comment:** Tune is quite uninspiring. Rhythm of music is good. The dance uses conventional material but meter of words could be improved in the figure. Timing is erratic.

Rating ☆

#### **STEEL GUITAR RAG — Keeno 2220**

**Key:** F      **Tempo:** 124      **Range:** High HD  
**Caller:** Harold Bausch      Low LF

**Music:** Western 2/4 — Guitar, Rhythm Guitar, Bass Guitar

**Synopsis:** (Figure) Swing — corner left — partner do sa do — heads star thru — same lady swing — face sides, right and left thru — dive thru — square thru  $\frac{3}{4}$  — corner swing — promenade — swing — four ladies chain — star back — partner left — corner do sa do — see saw.

**Comment:** The tune is a good guitar instrumental but this record uses too few instruments to do it justice and it comes out very weak. As a singing call the range of the melody is far out of the reach of most callers unless they "fake" or "patter" parts of it. Dance pattern is quite danceable.

Rating ☆

#### **HAWAIIAN STYLE — MacGregor 941**

**Key:** G      **Tempo:** 128      **Range:** High HB  
**Caller:** Fenton Jones      Low LB

**Music:** Standard 2/4 — Accordion, Guitar, Piano, Bass, Drums (including "Jungle Dum")

**Synopsis:** (Break) Ladies promenade — partner swing — circle — turn corner under — swing — allemande — pass partner — promenade next — swing. (Figure) Heads lead right and circle one full turn — ladies chain — inside arch, outside under — square thru  $\frac{3}{4}$  — split two — face corner, allemande — wagon wheel spin — promenade — swing.

**Comment:** Dance is intended as a novelty in "Hawaiian" style but both the tune and music are

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quite monotonous and lack excitement. Pattern uses conventional routines but timing is a little erratic. Rating ☆

### YOU ARE THE ONE — MacGregor 939

Key: C

Tempo: 128

Range: High HE

Caller: Chuck Raley

Low LA

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass, Banjo

Synopsis: (Break) Circle — allemande — do sa do — gents star right — allemande — weave — do sa do — promenade. (Figure) Heads lead right, circle to a line — forward and back — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — star thru — pass thru — corner swing — promenade.

Comment: Tune is a not too well known "Western" but can be learned. The lead of music is not strong but the "with calls" side will help. The melody covers a very wide range and most callers will have to "fake" parts of it to even do the dance. Patterns are well timed.

Rating ☆☆☆

### HAVE I TOLD YOU LATELY — Western Jubilee 904

Key: C

Tempo: 128

Range: High HC

Caller: Charles Dewey Drake

Low LC

Music: Western 2/4 — Guitar, Banjo, Rhythm Guitar, Bass Guitar, Piano

Synopsis: (Break) Circle — reverse single file — gents backtrack twice around — partner right — allemande — grand right and left — promenade. (Figure) Four ladies chain 3/4 — grand chain four — heads forward and back then square thru — star thru — circle eight — corner swing — promenade.

Comment: Music is smooth and the tune is an old standard melody. The patterns are conventional and well timed, and the words are well metered, but the dance lacks excitement or gimmick.

Rating ☆

### YOU'RE THE REASON — Sets in Order 128 \*

Key: C

Tempo: 128

Range: High HC

Caller: Johnny Le Clair

Low LC

Music: Standard 2/4 — Accordion, Guitar, Bass, Piano, Drums

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**Synopsis:** Complete call is printed in Workshop.  
**Comment:** A well played "Western" style tune that callers who are good singers will enjoy doing. The dance pattern is well timed, smooth and features a grand square.

Rating SIO

**TIJUANA ROSE — Old Timer 8180**

**Key:** C **Tempo:** 124 **Range:** High HC

**Caller:** Cal Golden Low LC

**Music:** Standard 2/4 — Guitar, Trumpets, Piano, Drums, Bass

**Synopsis:** (Break) Allemande — partner do sa do — gents star left — partner right — allemande — swing. (Figure) Heads right and circle to a line — go up and back — pass thru — wheel and deal — double pass thru — wheel to a line — go up and back — pass thru — bend the line — circle left — roll away — allemande — do sa do — promenade.

**Comment:** A simple melody played in a "Mexican" style. The tune is easy to follow and is in an easy key. Dance is smooth and well timed.

Rating ☆☆

**SOME DO, SOME DON'T — MacGregor 940 \***

**Key:** F **Tempo:** 146 **Range:** High HD

**Caller:** Bill Ball Low LD

**Music:** Calypso 4/4 — Accordion, Guitar, Bass, Bongos, Piano

**Synopsis:** Complete call printed in Workshop.

**Comment:** This could be a real sleeper. The dance and music are both good but the music is played far too fast. Callers with variable speed turntables should slow this down to a comfortable dance speed. This will also lower the key which this record can stand.

Rating ☆☆☆

**GLORY HALLELUJAH — Blue Star 1625**

**Key:** G **Tempo:** 126 **Range:** High HB

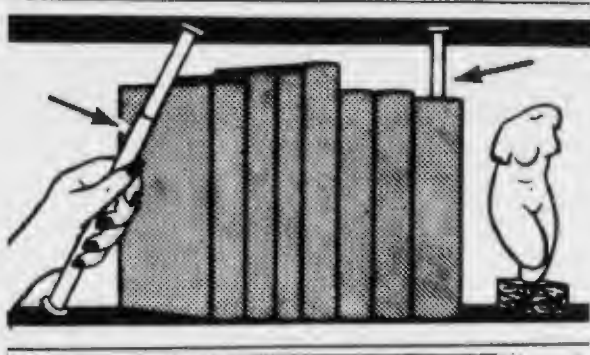
**Caller:** Andy Andrus Low LB

**Music:** Western 2/3 — Banjo, Piano, Guitar, Violin,, Drums, Bass, Saxophone

**Synopsis:** (Break) Corner do sa do — around your partner — circle left — gents star right — allemande — grand right and left — do sa do — promenade. (Figure) Heads go up and back —

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right and left thru — sides star thru — pass thru — split two around one — square thru — corner swing — ladies promenade — box the gnat — swing — promenade.

**Comment:** An old familiar tune and a well timed dance that uses conventional material. Music could have been less monotonous by using both verse and chorus but the call covers this and the dancers seem to really enjoy the dance. Rating ☆☆☆

#### ALL OF THE TIME — MacGregor 943

**Key:** G **Tempo:** 131 **Range:** High HB  
**Caller:** Don Stewart Low LC  
**Music:** Standard 4/4 — Accordion, Piano, Guitar, Xylophone, Drums, Bass

**Synopsis:** (Break) Side ladies chain — heads half sashay — heads right, circle four, ladies break to a line — forward and back — pass thru — wheel and deal — double pass thru — lead two U turn back — opposite box the gnat — right and left thru — dive thru — square thru  $\frac{3}{4}$  — face middle, back out — grand square — allemande — grand right and left — promenade. (Figure) Ladies chain — gents star left — promenade — heads wheel around — square thru  $\frac{3}{4}$  — pull by — left square thru 5 hands — star thru — right and left thru — cross trail U turn back — start thru — eight chain thru half way — star thru — allemande — grand right and left — promenade.

**Comment:** A 4/4 time tune that is smooth but

lacks interest. The dance figure has an error that needs to be adjusted to make it danceable. (After square thru 5 hands say "Face your partner, star thru.") Patterns are long with the figure used twice and the break once. Dance is pleasant to do. Rating ☆☆

#### AFTER THEY'VE SEEN PAREE — Top 25045

**Key:** A flat **Tempo:** 134 **Range:** High HD  
**Caller:** Doc Heimbach Low LE  
**Music:** Standard 2/4 — Clarinet, Banjo, Accordion, Bass

**Synopsis:** (Break) Walk around corner — partner left — four ladies chain — chain back — allemande — right and left grand — do sa do — promenade. (Figure) Heads veer right, gents hook left with sides — turn  $1\frac{1}{2}$  — head ladies hook in the center, turn a new line  $1\frac{1}{2}$  — gents hook on other side, turn a new line  $1\frac{1}{2}$  — corner swing — promenade.

**Comment:** Dance has an unusual pattern and the lyrics are quite interesting. Music is well played but pitched a little high for some callers. The dance is fun. Rating ☆☆☆

#### WEDDING BELLS — MacGregor 942

**Key:** F & G **Tempo:** 122 **Range:** High HC  
**Caller:** Bob Van Antwerp Low LC  
**Music:** Standard 2/4 — Accordion, Banjo, Piano, Drum, Bass, Xylophone

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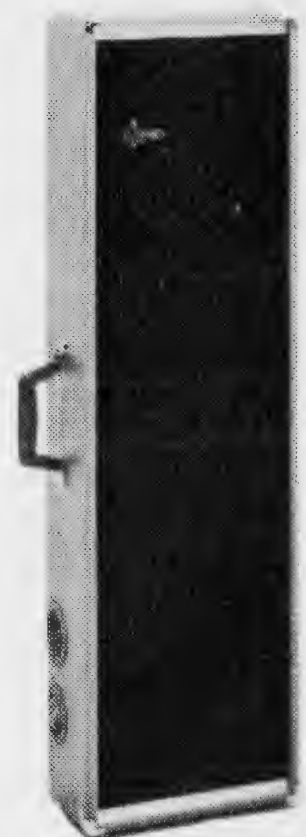
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**Synopsis:** (Break) Corner do sa do — see saw — circle — whirl away half sashay — girls star right — partner left for a thar star — slip clutch — allemande — promenade. (Figure) Heads up and back — square thru 1/2 — eight chain six — star thru — pass thru — bend the line — go up and back — square thru 3/4 — corner swing — promenade.

**Comment:** Tune is bouncy. Key is changed about the middle to raise melody one tone but is easy to follow. Although tempo is slow the figures are close timed and move well and no increase in speed is needed. Rating ☆☆☆+

## HOEDOWNS

### NEW CRAZE — Sets in Order 2138

**Key:** G **Tempo:** 130  
**Music:** (Jack & Lunette) Banjo, Guitar, Piano, Bass

### CHUG-CHUG — Flip side to the above

**Key:** D **Tempo:** 132  
**Music:** (Jack & Lunette) Banjo, Guitar, Piano, Bass  
**Comment:** The addition of a rhythm guitar gives the music a new sound with a strong "up beat."  
Rating S.I.O.

### LUCKY — Blue Star 1624

**Key:** A **Tempo:** 126  
**Music:** (The Texans) Violin, Guitar, Piano, Clarinet, Bass, Drums

### BOOGER RED — Flip side to above

**Key:** G **Tempo:** 126  
**Music:** Violin, Guitar, Piano, Clarinet, Bass, Drums  
**Comment:** Two busy hoedowns played at a slower than average tempo. The after beat rhythm typical to the hoedowns on this label is not quite as strong but is still quite audible.  
Rating ☆

## ROUNDS

### BEI MIR BIST DU SCHON — Sets in Order 3134

**Music:** (Jerry men) Piano, Vibes, Drums (including Bongos), Guitar, Bass  
**Choreographers:** Frances & Oscar Schwartz  
**Comment:** A strong rhythm dance. The routine is a little unusual but easy to remember. Most difficult step is a modified Tamara.

### I'D LIKE TO BE — Flip side to above

**Music:** (Jerry men) Accordion, Piano, Bass, Drums, Guitar  
**Choreographers:** Frank & Phyl Lehnert  
**Comment:** Good music, a nice flowing melody and an easy little two-step. Most difficult step a "California Schottische."

### ST. LOUIS BLUES — Grenn 14044

**Music:** (Al Russ) Saxophones, Trumpets, Piano, Drums, Bass, Trombone  
**Choreographers:** Betty & Clancy Mueller  
**Comment:** Music is well played and the dance routine is easy. The most difficult step is

"Fwd, close, back—, back, close, fwd,—;

### MERRY WIDOW WALK — Flip side to above

**Music:** (Al Russ) Violins, Saxophones, Piano, Drums, Bass, Trumpet

**Choreographers:** Anne and Leon Trainer

**Comment:** An exceptionally easy mixer in waltz tempo. All the movements are simple walking steps. The routine is 16 measures long.

### INFATUATION — Blue Star 1626

**Music:** (The Texans) Piano, Guitar, Drums, Bass, Saxophones

**Choreographers:** Harold & Myrtle Eicher

**Comment:** The music is adequate and the dance routine though unusual is quite easy. The tempo is slow.

### OOH, LA LA — Flip side to the above

**Music:** (The Texans) Saxophone, Clarinet, Piano, Drums, Bass, Banjo

**Choreographers:** Vincent and Bettye Thompson

**Comment:** Music has a "jazzy" sound and is quite danceable. The routine is exceptionally easy with several repeats.

### ROUNABOUT ROCK — Grenn 14045

**Music:** (Al Russ) Trumpets, Saxophones, Clarinet, Drums, Piano, Bass

**Choreographers:** Horace Ralstone & Margaret Homes

**Comment:** A rhythm two-step that is not difficult. Some parts are repeated. Most difficult step is a standard pivot. Music is well played.

### OLD TOWN MIXER — Flip side to the above

**Music:** (Al Russ) Trumpets, Saxophones, Clarinet, Drums, Piano, Bass, Trombone

**Comment:** A thirty-two measure mixer that is suited for use at a round dance group or in class work. It may be too long for use at some square dances. The music is lively and the dance is fun to do.

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## EXPERIMENTAL LAB



**P**AUL AND JANIE MOORE, Columbus, Ohio, the extraordinary couple who recently turned out a Family Square album of simple dances, not long ago invented a title of a square dance movement which they called "Hi-Lo." It wasn't until some months later that they invented a movement to go with the term. Then, after several more months of experimenting, they discovered that the movement was a good one. However, the title didn't seem to fit, and so they changed it to the more descriptive "Wheel Thru." Here then is the experimental example that has the distinction of being named first and invented later.

### WHEEL THRU AND LEFT WHEEL THRU

by Paul Moore, Columbus, Ohio

Starting with two facing couples, the right hand person of each pair holds a pivot and slowly turns clockwise one-quarter. The person at the left side of the pair moves forward, clockwise, passes between the oncoming couple and ends standing beside his original partner. The two couples are now back-to-back. In a left Wheel Thru the person at the left end of each of the two facing pairs holds the pivot and slowly left face turns one-quarter. The person at the right end of the pair moves forward, passing between the other couple, and ends with partner facing out back-to-back with the other couple.

Descriptions are strange things. Perhaps this could be written a little more descriptively if it could be decided that couples would always consist of a man with his lady on his right side. However, we have to take into consideration the fact that couples might be reversed — with the lady on the man's left, or the two men (or two ladies) might be dancing together. And so the description is worded as you see it.

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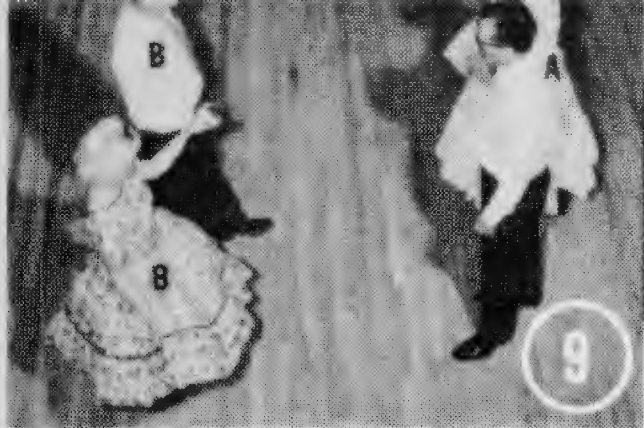
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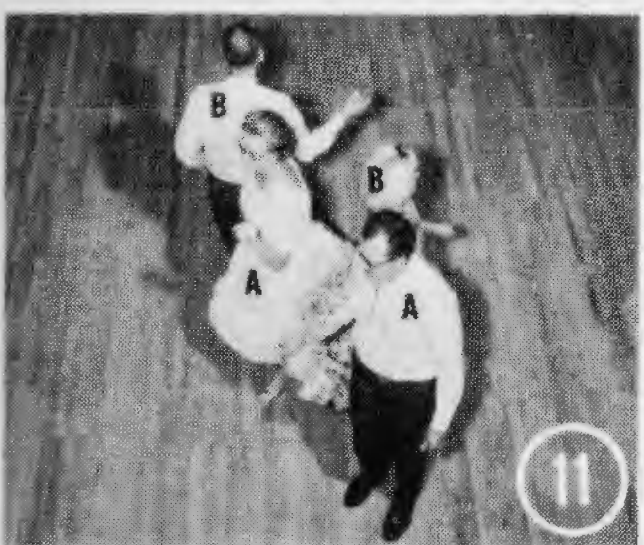




In our pictures we start with two facing couples (1). As ladies A and B hold their pivot and move slowly in a right face turn the two men, pivoting with them (2), pass thru in the center (3) and, in a total of about three steps, stand once again next to their partner, having moved their position so that they are back-to-back with the other couple (4). Pictures 5 through 8 show identical movement with an entire square working. Starting from an Eight Chain Thru position (5) then wheeling thru (6 and 7) they end in two lines of four facing out (8).



For a Left Wheel Thru, the same facing couples A and B start the movement with men A and B holding the pivot in a slow left face turn (10) as ladies A and B start forward, pass left shoulders (11) and end beside their partner back-to-back with the other couple (12). Starting in an Eight Chain Thru position (13) this same movement is shown for a full square working simultaneously. The men this time hold the pivot (14 and 15) and, as before, the dancers end in two lines of four facing out (16).



*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*



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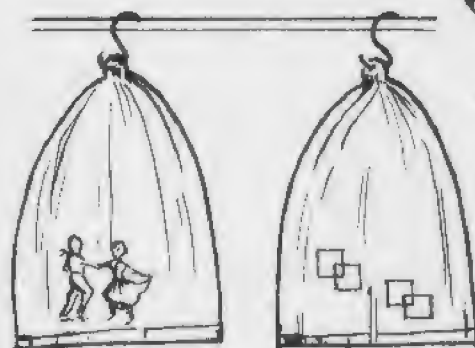
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Dear Frank Grundeen

I have been studying the back cover of the June Sets In Order, and may I congratulate you on being the first American cartoonist to recognize the impact of the sound column on our American square dance picture.

I have carefully examined the details of your very clever cartoon, and recognize the various components — variable audio oscillator, in the

lower left-hand corner, walkey-talkey and other equipment. The caller, who is busy balancing the music and voice, and probably adjusting for saccharine content in his tone box — and other important things like the voice filters and gear shift for high and low speed dancers, and you have in great detail shown the espresso machine with its four mixture positions, but may I point out to you, that there is no microphone in the entire picture.

If the microphone is concealed somewhere about the person of the caller, please indicate

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it by having a wire come out of his back  
pocket, showing the connection. But until you  
give some indication, I will suspect that you  
have been very neglectful, and it is for that  
reason I am calling your attention to this over-  
sight, as mikes are a very material part of our  
business, and we wouldn't like you to indicate  
to callers that they can get along without  
mikes.

*Frank L. Kaltman*

Dear Frank:

*I keep telling them here at the office that*

*somebody out there looks at the cartoons on  
the back of S.I.O. Thank you for your lengthy  
letter which pinpoints you as the person  
justifying my claim.*

*Sorry to have overlooked showing the "tra-  
ditional" microphone. However, the caller in  
the cartoon you have reference to is using the  
new microscopic "tuckaway" "hide-a-way" mike  
which clamps over the wisdom tooth and  
therefore is completely hidden from sight.*

*Frank Grundeen*

*Meg Simkins*

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A group of graduates from Bob Van Antwerp's callers' class of December, 1961, have hit upon an excellent idea to help each other and gain experience before starting a class or club on their own. They've formed an organization, the Kallers' Klub, which meets 1st, 3rd and 5th Tuesdays for a fun-level, open dance. The 10 member-callers share the evening of calling and then criticize each other's efforts.

They are augmented by associate members plus honorary members. The associate mem-

bers are made up of newly-graduated callers who need experience. They can't become full members until one of the original 10 from the original class drops out.

It all began with a few callers sharing each evening but in the near future this may change to let one man call a full evening, rotating the dance nights between the members. Once a caller has a club of his own and has called for it for six months he drops from active membership and becomes an honorary member.



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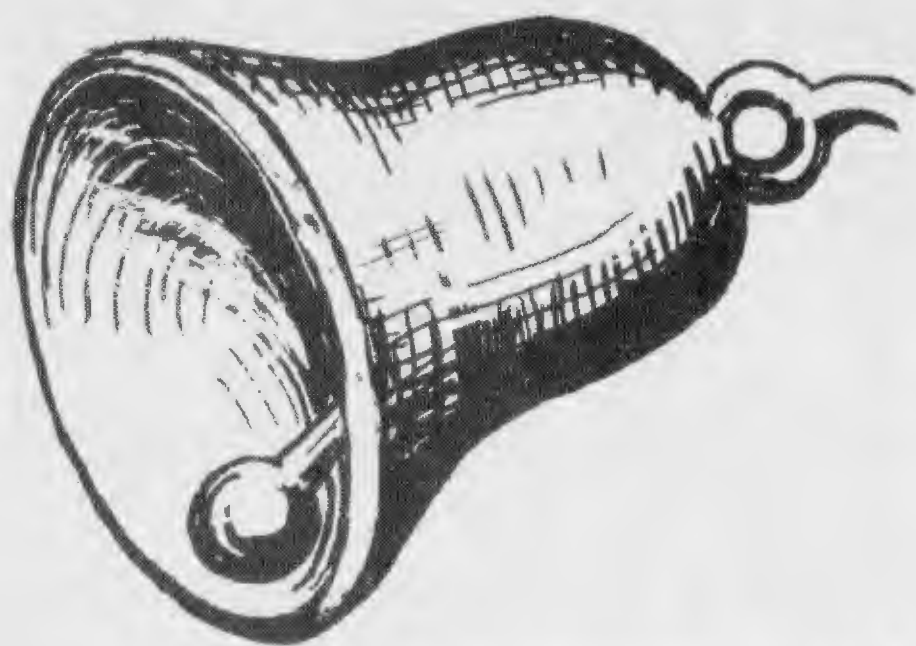
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# "HANG ON THE

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